

PAINTING  
SCULPTURE  
APPLIED ART

# The Art News

An International Pictorial Newspaper of Art

ANTIQUES  
RARE BOOKS  
ART AUCTIONS

VOL. XXII, No. 31 WEEKLY

NEW YORK, MAY 10, 1924

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

## Latest Portrait by Leopold Seyffert



"MR. WALTER JENNINGS" By LEOPOLD SEYFFERT  
This portrait has just been completed by the artist and it is now on exhibition at the Grand Central Galleries. It is one of Seyffert's finest works.

## CRITICS BUSY WITH SIMS' "KING GEORGE"

Artist's Portrait of the Reigning Sovereign at the Royal Academy Show Causes Controversy

LONDON—Charles Sims, whose portrait of Lady Rocksavage was so much discussed at a previous Royal Academy show, has aroused the chief interest in this year's Academy exhibit by his portrait of the King. The picture represents George V in his full royal robes, with the crown beside him.

The royal robes, the jewels emblematic of power and kingship are subdued in tone. The robes are thrown back to reveal white satin and linen, and the general whiteness of the picture is emphasized by the light background, tinted with pinks, greens and other delicate shades, and by one white-stockinged leg thrust far forward.

The *Daily Express* criticizes particularly the presentation of the King himself. It praises treatment of the robes, but remarks that the expression of the eyes is that of a short-sighted man who has mislaid his glasses. The features, it says, are pale and undistinguishable, and the impression given by the face is that of weariness and dejection.

The *Times* disagrees. Its critic says Mr. Sims gives the impression that "it must be rather jolly to be a king," and feels sure that King George enjoyed being painted quite as much as the artist did painting him. "For once," it says, "natural dignity completely carries off official dignity." Yet the critic of *The Sunday Times* declares that the figure, apart from the head and hands, lacks substance, and considers that "as the likeness of a living being it may be argued that this portrait is too far removed from common humanity to present the King as best known to his subjects."

The artist had no opportunity for regular sittings. Two or three sketches of the King himself were all he could get, and he had to build them up as best he could from sittings from an ordinary model in royal robes.

## Fake Furniture Show for London

LONDON—The Burlington Fine Arts Club is organizing an exhibition of fakes in furniture. It is anticipated that to the casual glance the room will wear a hardly less alluring aspect than that usually presented when an exhibition of cabinetwork is afoot, for of course only the most able and skilful "fakes" will be deemed worthy of display.

## DIRECTOR IS WANTED BY AKRON INSTITUTE

Organized Two Years Ago, It Held Exhibitions Last Year Which Attracted About 30,000 Visitors

AKRON, Ohio—The Akron Art Institute is seeking a director.

The Institute was brought into being about two years ago and is doing its best to add to the art appreciation of this community. Its exhibition rooms are the first floor of the Akron Carnegie Library, which is a fire-proof building. The rooms are adequately equipped with a picture-lighting system and all the necessary facilities for putting on an exhibition of paintings in a first class manner. The Institute has a membership of about 350 and during the past year has had an attendance of approximately 30,000.

If possible the Institute would like to secure the services of a director capable not only of obtaining the necessary number of high-grade exhibitions and heading up an educational program in connection therewith, but also of handling the affairs of the Institute so as to attract the interest of those capable of contributing to its financial backing. The salary at first would have to be modest but would unquestionably be increased from time to time as the results would warrant. Edwin C. Shaw is president of the Institute.

## Trustees of Our Academy in Rome Fear "Hermes" Removal

The trustees of the American Academy in Rome have adopted the following resolution:

"We strongly protest against the proposal to send the *Hermes of Praxiteles* to the United States. We believe that the peril of injury to this priceless and irreplaceable masterpiece of Greek sculpture is too great to permit the undertaking."

The resolution was signed by Edward Robinson, director of the Metropolitan Museum of Art; Ralph Magoffin, president of the Archaeological Institute of America; Edward Capps, chairman of the American School of Classical Studies in Athens, and Andrew F. West, president of the American Classical League.

## 6,000 See Kent's Show

The Rockwell Kent exhibition at the Wildenstein Galleries enters its final week (ending May 17) with an attendance of almost 6,000 persons. Six paintings and ten drawings have been sold.

## LOANS BY MUSEUMS ADVISED BY DANA

Newark Director, After Visiting Europe, Says Museum Methods Should Be Changed to Aid Art

NEWARK—John Cotton Dana, director of the Newark Museum, has returned from a study of the leading museums of Europe convinced that museum methods must be changed. He visited the British Museum, the Louvre and Luxembourg, and a number of the great collections in Italy.

"I am more confident than ever," said Mr. Dana, "that museums following the methods used by these great Old World institutions cannot possibly give more than the smallest return for their original cost and their upkeep. Watch the crowds at the British Museum, or in any of the other great museums, where there are thousands of visitors, particularly on holidays. You will find that, with the rarest exceptions, these thousands are simply gazing, learning little, thinking not at all, and are in no way making what they see merge with what they already know, into an interesting and enlivening whole."

"If the answer is that it is absurd to expect more than idle gazing by any save a very small percentage of the people, and that the museum is doing well if it arouses the potencies of even one in 10,000 of the population, then it can be replied that the work thus done by a museum calls for a scandalous waste. I am more strongly than ever in favor of constantly changing exhibits, and not very large ones, in a central building, an unlimited number of branch museums, and an elaborate system of loans. Schools, colleges, studios, workshops, factories, stores, and the public at large should be encouraged to borrow museum objects, and these objects should be loaned to them for periods of from one month to a year. That is the policy we are following in the Newark Museum. Time alone will tell whether or not the methods we are developing are more effective than the old museum methods."

"In America we seem to have copied, very largely, the methods of European museums, along with their plan of building up collections, and their conception of what constitutes museum pieces."

"And yet is it not futile for an American city today, no matter how wealthy it is, or how willing to spend money, to try to collect museum pieces that shall compare with the great collections abroad? Is it not wiser for us to collect the art of our own country and our own time, and other material that has some bearing on our present day problems, than to attempt to copy our elders into whose lap time has thrown the masterpieces of many centuries?"

## Sale of a Reynolds in Pittsburgh

PITTSBURGH—The Pittsburgh collector who purchased the painting of a child and kitten called "Felina," by Reynolds, bought it from the display at the Gillespie Galleries, instead of the Wunderly Galleries, as announced recently in THE ART NEWS.

## Casson Galleries Sell a Woodward Marine



"MONHEGAN SURF" By STANLEY WOODWARD  
An exhilarating picture of the Maine Coast which has just been sold to a private collector by the Casson Galleries, Copley Square, Boston.

## MRS. QUINTON GOING TO SAN FRANCISCO

Head of Albright Gallery Is to Be Director of the California Palace of the Legion of Honor

Cornelia B. Sage Quinton, director of the Albright Art Gallery, Buffalo, has accepted the position of director of the California Palace of the Legion of Honor in San Francisco, which is the gift of Mr. and Mrs. A. B. Spreckels to the city. Mrs. Quinton expects to be in San Francisco by the first of August to take up her new duties. Her husband, William Warren Quinton, has been offered the position of curator.

The building, of which George A. Applegarth is architect, has for its prototype the facade and court of the Legion of Honor in Paris. The new museum, which is in Lincoln Park overlooking the Golden Gate, has cost to date over \$1,400,000, and is not yet complete. It is planned to have the formal opening on November 11, 1924.

There will be galleries devoted to tapestries, sculpture, painting, prints, medals and architectural casts. John D. Speckels has donated a \$100,000 pipe organ for the art theater in the basement where lectures are to be given. The building, which is to commemorate the lives lost in the Great War, is to be devoted chiefly to the art of France and the art of California.

## Millet Portrait Given Cherbourg

CHERBOURG—An old woman has presented to the town of Cherbourg a portrait of her aunt, painted by Millet early in his career.

## FRENCH PAINTINGS SHOWN AT FEARON'S

Display of XIXth Century Works Includes the Greatest of the Impressionists—Other Exhibits

There is tonic for jaded art lovers in the little exhibition of XIXth century French paintings at the Fearon Galleries. There are just eleven works by nine artists, and they have been lent by collectors. It is the sort of refreshing loan display which Mr. Fearon likes to arrange.

There are three superlative pictures, any one of which might be set down as the feature of the exhibition, according to the writer's preference. "The Girl in Gray" is a gem by Manet, a bust-size, part-profile glimpse of a little girl with loosely gathered hair, a work that inevitably reminds one of Velasquez. The second is a most beautiful Monet, called "Bordighera," a view of distant mountains, seen across a blue bay under a sky in which white clouds ride—a landscape in the great Impressionist's best manner. The third outstanding picture is a Renoir, "La Femme et l'Enfant," with a woman and child in the deep grass of a hillside—a work that reveals the artist in his most masterly use of color.

There are two other Monets, "Summer-time" and "Madame Monet in the Garden," but neither compares with "Bordighera." The other pictures, all of them appealing and delightful, are "Moonrise," a sleeping village theme by Cazin; "Spring Day," a middle-period Corot, with large-size peasant-girl figures; "Trouville," a little gem by Boudin; "The Village on Pontoise," a glorious landscape by Pissarro; "The Farm at Greville," a pure landscape by Millet, and "Fête Champêtre," a typical little Monticelli.

## Drawings of Muscle Shoals

Vernon Howe Bailey went to Muscle Shoals to make a series of drawings of the government's power plant construction work there, and the drawings are on view at the Anderson Galleries until May 17. Mr. Bailey's black-and-whites give an adequate impression of the magnitude of the great dam across the river that is to be crowned by the Robert E. Lee highway and of the picturesqueness of the construction work that necessitates the use of many traveling cranes. Strictly utilitarian and distinctly of the XXth century, the dam in its pictorial aspect in its present unfinished state is reminiscent of some of the great Roman aqueducts.

## Portraits at Grand Central

As a special exhibition for the month of May the Grand Central Galleries have arranged a group of contemporary portraits by artist members of the Painters and Sculptors Gallery Association. Practically all of the canvases have been seen here before either at the National Academy or other shows.

Two portraits shown for the first time are Leopold Seyffert's seated figure of Mr. Steinway, president of the piano manufacturing company, a solidly painted piece of characterization, and Julius Rolshoven's "La Fiorenza," a full length figure of a young woman in a Renaissance costume that fills its space.

## Precious XVIIIth Century Snuff Boxes



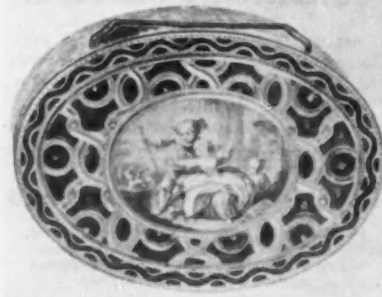
LOUIS XVI SNUFF BOX

Courtesy of S. J. Phillips  
The work on this was carried out in Russia by French workmen and dated 1796. The seated figure is that of Peter the Great.

LONDON—A collection of XVIIIth century enameled snuff boxes, such as probably exists nowhere else save in the Wallace collection or the Louvre, is at present in the possession of Mr. S. J. Phillips, 113 New Bond St., W. Although he is holding no public exhibition of it Mr. Phillips is pleased to show his collection to those interested in the work carried out in this connection by the great French craftsmen and designers of the era in question.

The two illustrations will give some idea of the quality of the whole. One is of a gold-enamelled box of the Louis XVI period carried out in Russia by French workmen and dated 1796. The seated figure is that of Peter the Great. The other gold-enamelled box was made in Paris by Jean Jacques Prevost in the year 1767, which was in the reign of Louis XV.

Further items in the same collection include important specimens of the silver work of Paul de Lamerie, Adam van Viana, Jamnitzer of Utrecht, and some fine examples of English workmanship dating from the XVIIth century, together with specimens by Auguste of Paris.



LOUIS XV SNUFF BOX

Courtesy of S. J. Phillips  
This box was made in Paris by Jean Jacques Prevost in 1767.



ENGLISH FRENCH DUTCH GERMAN

## OLD SILVER

XVIIIth Century Enamelled Gold Boxes  
and Miniatures

Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

Established Fifty Years  
**Newcomb Macklin & Co.**PICTURE FRAME MAKERS  
233 Fifth Ave., New YorkDISTINGUISHED  
Modern HAND CARVED DESIGNS  
ANTIQUE REPRODUCTIONS  
SUPERIOR TONES and FINISHES  
Extremely Moderate PricesSTOCK FRAMES  
FOR OIL PAINTINGS  
ALWAYS ON HAND IN ALL REGU-  
LAR SIZES FOR IMMEDIATE  
DELIVERYMAIL ORDERS  
Receive Prompt Individual Attention  
George A. McCoy, Manager  
Catalogues Sent Upon RequestArt Gallery and Work Shop  
State & Kinzie Sts. Chicago, Ill.

## THOMAS AGNEW

&amp; SONS

PICTURES and DRAWINGS

BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

PARIS: 22 PLACE VENDOME

MANCHESTER: 14 EXCHANGE STREET

**P. & D. COLNAGHI & CO.**  
(ESTABLISHED 1760)

BY APPOINTMENT

Paintings, Drawings, Engravings,  
Etchings, Lithographs, Woodcuts,  
by the Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

GALLERIES

144-145-146, NEW BOND ST.  
LONDON, W. 1.

Lobis Address, Colnaghi, London

## The Morant Gallery

of  
OLD MASTERSEarly Italian and Flemish  
Primitives and 17th Century  
Dutch Masters

33, Duke St., St. James's, London, S.W. 1.

## The Fine Art Society, Ltd.

PAINTINGS and WATER COLOURS by  
LEADING BRITISH ARTISTSPublishers of the Etchings by  
BRANGWIN, STRANG, SEYMOUR HADEN  
Also Etchings by ZORN, etc.

148 NEW BOND ST.

LONDON, W. 1.

## Arthur Greateorex, Ltd

Etchings, Mezzotints, Drawings

Publishers of Etchings by

Austen, Cain, Robertson, Warlow, etc.

14 Grafton St., Bond St. London, W. 1.

## VICARS BROTHERS

PAINTINGS, DRAWINGS  
AND ENGRAVINGS

12, Old Bond St., London, W. 1.

XVIIth, XVIIIth &amp; Early XIXth Century

## PEWTER

Phone: Padd. 6336  
3 minutes from Baker  
Street StationsA. FYNDE  
16 Park Road, Regent's Park  
London, N.W. 1

## VISITORS to LONDON

in this, the year of The British  
Empire Exhibition, should not  
fail to visit the Galleries of theEMPIRE PICTURE DEALING  
SYNDICATE, LTD.

At 11, OLD BOND STREET, W.

where they will find a most inter-  
esting collection of Old Masters,  
at prices ranging from £5 to £50  
maximum.These pictures have been obtained  
principally from private sources and  
are of wide range and excellent  
quality—Dutch, French, Spanish  
and British Schools.on the walls of the room with luscious  
color.Familiar portraits are Henry R. Rit-  
tenberg's standing figure of Elliott  
Daingerfield; John C. Johansen's Alex-  
ander W. Drake, Ernest L. Ipsen's  
Chauncey F. Ryder, Nicolai Fechin's  
Mlle. Hatayevna, Jean McLane's  
"Master Pabst," the aristocratic "Por-  
trait in Brown" by Irving R. Wiles, and  
Karl Anderson's portrait of Anita Loos  
called "The Orchid." Among the other  
painters represented are Albert Sterner,  
F. Luis Mora, Ellen Emmet Rand and  
Leslie P. Thompson, and there are por-  
trait busts of Daniel Chester French,  
Charles W. Hawthorne, Paderewski and  
James Bryce.

## New Works by Mary Cassatt

That at this late day in her career  
New York should have the opportunity  
to see twenty new pictures by Mary  
Cassatt is one of the surprises of the  
present exhibition at the Durand-Ruel  
Galleries. Twenty-four of her paint-  
ings and pastels are on view through  
May. The new works have been in  
Miss Cassatt's Paris apartment and in  
her two other homes in France and she  
disposed of them owing to her fear  
that she is losing her sight.In subject all of the pictures are in  
this painter's long familiar vein, mothers  
and children, modish young women and  
studies of children's heads, but in sev-  
eral of the new pictures Miss Cassatt  
arrives at a dignity of design, beauty  
of color and human realism finer than  
in most of the paintings and pastels  
known here.The "Jeune femme et enfant" is a  
superb illustration of this best of Miss  
Cassatt's, not alone for the maternal  
tenderness but for the exquisite beauty  
of its glowing color. So also is the  
"Jeune femme en noir" with its lustrous  
black costume, one of those subjects  
from the modish world with which Miss  
Cassatt's renown was earliest associated.  
The "Femme assise," with all its stiff  
homeliness is a beautiful example of  
enveloping a figure with atmosphere,  
the color here being a triumph. And  
this same angularity of mood is to be  
noted in the studies of children's heads  
such as the "Fillette au chapeau bleu"  
and the "Fillette au grand chapeau" in  
which childish self-consciousness from  
being "dressed up" is made plain with  
sympathetic precision.

## Paintings by Margery Ryerson

Margery Ryerson, who is best known  
through her etchings, is giving an ex-  
hibition of paintings in the Babcock  
Galleries until May 17 which includes  
one portrait and thirteen character  
studies. Miss Ryerson devotes herself,  
in most of these pictures, to centering  
her interest in the head of her subject  
and often is utterly indifferent as to  
the rest of the figure and the back-  
ground.Her seated figure of Captain Heman  
Cook and that of a straggly-haired little  
girl have no such defects, however, but  
are decidedly fine examples of model-ing, painting, and particularly of charac-  
terization. Her two studies of sleep-  
ing children are exquisite in color and  
in the feeling of repose, and the face  
of her "Hope Mullen" is worthy of  
something more important than the  
formless dress and messy background  
which accompany it.A painter who can realize character  
and model heads like those of her Down  
East skipper and the straggly-haired  
child never ought to be content to let a  
canvas be shown as completed such as  
this "Hope Mullen" and her boy  
"Walter" and several other indifferent  
pieces of work in the show.

## Ten Independents Exhibit

The Dudensing Galleries are showing  
until the end of the month the work-  
of ten painters from the recent exhibi-  
tion of the Society of Independent Ar-  
tists. Each of the ten has four or five  
pictures, and each has a group of his  
own, hung together, so that one gets  
a unified impression of his work. Jud-  
son Smith, Warren Wheelock, Henry  
E. Mattson, Fred Gardner, Dave J.  
Mellon, George Constant, W. L. Marcy  
Pendleton, Ernest Richard Stock, Alex-  
ander Kruse and Louis Eilshemium are  
the artists.Warren Wheelock is the first to at-  
tract attention, for his color is rich and  
lustrous, but Judson Smith holds it  
longest, with the fine organization of  
his "Katskills" and a searching self-  
portrait. Wheelock's best work is "Sun-  
day Afternoon," a father, mother and  
baby sleeping on the grass in the shad-  
ow of the guardian Ford, the whole  
suggesting Peter Brueghel up-to-date.There are many touches of humor  
in the show, humor which takes devious  
and unexpected paths, as in the long-  
faced cowboy of Fred Gardner, the  
"Executed, Mexico," by Dave J. Mellon,  
which is the wooden soldier's dream  
perhaps, and bits of New York streets  
by Alexander Kruse. Ernest Richard  
Stock paints New York in all its de-  
tailed activity. His pictures are crowd-  
ed, but they have a truth about them  
which will make them interesting to the  
next generation. But it is a relief to  
turn from them to Henry Mattson's  
snow landscape with its delicacy and  
repose, and widely-spotted design.

## Fifty Independents Here

One of the many shows selected from  
the exhibition of the Society of Inde-  
pendent Artists, which either have been  
or are now on view round New York,  
is at the Civic Club, where paintings by  
fifty artists will be shown until May 19.  
The selection is a good one, including  
Gardner Hale's sharp-edged city walls  
and towers, Carl Sprinchorn's "Hunter,"  
a study in red, green and yellow;  
Nathalie Newking's classic bathers,  
Mary Rogers' airily sketched hills andbay, water colors by Jean Paul Slusser  
and W. McPherson, an Indian subject  
by Olive Rush, a portrait by Amy Lon-  
doner, and works by Dorothea  
Schwarz, Margaret Huntington, Ethel  
Louise Paddock, Tod Lindenmuth,  
Agnes Richmond, Beulah Stevenson,  
Bernard Gussow, Jan Van Everen, A.  
Altenberg, Anne Rector, Marguerite  
Zorach, H. Grintenkamp, Homer Boss,  
A. S. Baylinson and Maurice Becker.

## Americans at Milch's

As an early summer show there has  
been arranged in the Milch Galleries  
a group of American paintings justly  
deserving the title of masterpieces for  
the most part. The head of the young  
girl by Abbott H. Thayer against a  
formalized leafy background truly earns  
such a classification as do also the lovely  
autumn scene by Innes, the two up-  
right panels with figures by T. W. Dew-  
ing, the village scene by A. H. Wyant,  
and the simple spring landscape by  
Twachtman.Childe Hassam is represented in the  
room where these pictures are hung by  
one of his early French landscapes with  
figures, a white bark at a Gloucester  
pier, and a much later autumnal scene  
all red and russet and blue, radiating  
the feeling of a blazing fall day. There  
are a Ryder landscape with a figure, one  
of Elliott Daingerfield's romantic land-  
scapes, two Bruce Cranes, and two  
works each by Murphy and J. Alden  
Weir.Gari Melchers is represented by the  
interior of a cobbler's shop with two  
figures, while in the next room is one  
of his views of parti-colored house-  
walls above a canal. Here also is one  
of Metcalf's autumn landscapes, three  
more Hassams, including an early  
French figure subject, and a winter gar-  
den view by C. A. Platt.

(Other art reviews on page 5)



"Stiff Ploughing" by N. H. J. Baird, R.O.I.

For full particulars of

Pictures of Finest Quality

by

N. H. J. Baird, R.O.I.

apply to THE CARROLL GALLERY

10, George St., Hanover Sq., London, W. 1.

or U. S. A. and Canadian Representatives  
The Carroll Gallery, Ltd., Toronto, CanadaPICTURES  
BY  
OLD MASTERS

NICOLAS MAES (1632-1693)

Paul Bottenwieser

Berlin W. 9

5 Bellevuestrasse

Opposite The Hotel Esplanade

## THE LEICESTER GALLERIES

Leicester Square - - LONDON  
ERNEST BROWN AND PHILLIPS, Props.  
Etchings by Whistler, Zorn, Meryon and other  
Masters. Fine Drawings—Old and Modern  
Exhibitions of the Best Modern Art

## GUTEKUNST &amp; KLIPSTEIN

Bern, Switzerland  
ORIGINAL ENGRAVINGS AND ETCHINGS BY  
Durer, Rembrandt and all Old Masters  
M. Bone, McBey, Cameron, S. Haden,  
Meryon, Whistler, Zorn, etc.  
Catalogues on Application. Telegrams: Artus-Bern

## Pictures and Drawings

by Marchand, Lotiron, Roger Fry, Matisse,  
Vanessa Bell, Segonzac, Duncan Grant,  
Moreau, Thérèse Lessore and contemporary  
painters and the older schools.THE INDEPENDENT GALLERY  
7a Grafton Street, London, W. 1.The  
Bachstitz GalleryHIGH CLASS  
PAINTINGSof the Dutch, Italian, French, Eng-  
lish and Spanish

OLD MASTERS

Egyptian, Greek, Roman and other  
AntiquitiesMohammedan Works of Art  
Ancient Tapestries

THE HAGUE, HOLLAND, Surinamestraat 11

Berlin: Tiergartenstrasse 8

Representative in America,  
Mr. P. Jackson Higgs.  
11 East 54th Street, New York.MR. LEONARD PARTRIDGE  
begs to announce that he  
has entered into partnership  
with MR. BASIL DIGHTON  
and they have taken over the  
stock of Basil Dighton Ltd.  
on such terms that they can  
in many cases quote prices  
below costs.BASIL DIGHTON  
3, Savile Row, London, W. 1.CHARLES YOUNG  
ANTIQUES  
Works of Art

107, Wigmore St., London, W. 1.

## LEGGATT BROTHERS

By appointment to H. M. King George V,  
His late Majesty King Edward VII and  
Queen VictoriaPictures, Drawings & Engravings  
30, ST. JAMES'S ST., LONDON, S.W. 1

## HENRY J. BROWN

(Late W. Lawson Peacock &amp; Co.)

Paintings, Drawings, Pastels

THE RAEURN GALLERY

48 Duke Street, St. James's, London, S.W. 1.  
Cable Address: Collective, Piccy, London

## Old Masters

of the

Early English School, Primitives of the Italian and Flemish  
Schools and 17th Century Dutch PaintingsExceptional opportunities of making private purchase from  
historic and family Collections of Genuine Examples by the  
Chief Masters in the above Schools can be afforded to  
Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.



## Julius Böhrer

Briennerstrasse 12  
Munich



Permanent Exhibition of selected  
**HIGH CLASS OLD PAINTINGS**  
of English, German, Dutch, Italian & French Masters  
Ancient Tapestries, Works of Art  
of all Countries and Periods

## HARMAN & LAMBERT

Established in Coventry Street  
During Three Centuries



BY APPOINTMENT

DEALERS IN ANTIQUE  
**SILVER**  
**JEWELLERY**  
**OLD SHEFFIELD PLATE**  
ETC.

177, NEW BOND STREET,  
LONDON, W. I.

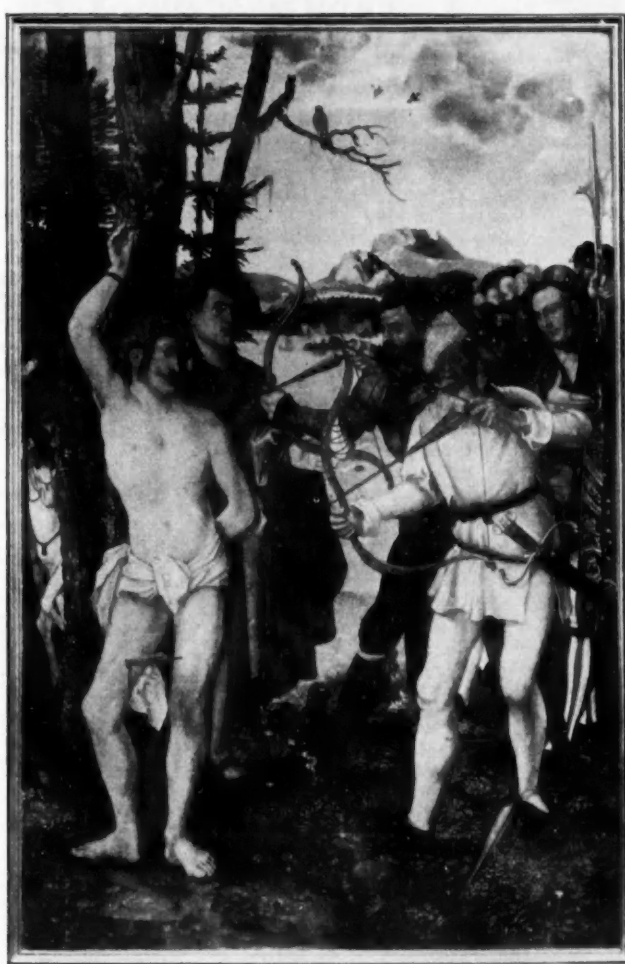
## DUVEEN BROTHERS

PAINTINGS PORCELAINS  
TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

### A Correct Reproduction of the Famous Tripticon by Baldung Grün in the Goldschmidt-Przibram Sale



This famous work, which is to be sold at auction by Messrs. Frederick Muller & Co., in Amsterdam, was wrongly reproduced in the announcement of the sale of the Goldschmidt-Przibram Collection in a recent number of THE ART NEWS, the figures being turned the wrong way through an uncorrected error of the photographer. The figures at the sides were thus shown in a wrong relation to the center panel. This has been corrected in the above reproduction, which shows all the figures in their proper relation. This is one of Baldung Grün's most brilliant works, unsurpassed in color. The panels are 118 centimeters high. The Goldschmidt-Przibram collection will be dispersed in the Great Rooms of Frederick Muller & Co., 16-18 Dvlenstraat, Amsterdam, on Tuesday, June 17, and the following days. Catalogues, with forty plates, may be consulted at the office of THE ART NEWS or at the galleries of the principal art dealers.

### PHILADELPHIA SEES JOHNSON PRIMITIVES

Works by Italian, Dutch and Flemish Masters Surpass in Importance the First Group Shown

PHILADELPHIA—Paintings of the Italian, Dutch and Flemish schools in the John G. Johnson collection have been hung and a display of them was opened this week to the public for the first time. These paintings, which the public has been waiting years to see, far surpass in interest and importance those in the Barbizon group which they replace. On account of the limited space in the Johnson home the 1,250 canvases will be shown in a series of exhibits.

On the first floor in the west gallery are the Italian primitives. Among these are the four small horizontal panels by Botticelli, "Feast in the House of Levi,"

"Christ and the Magdalen," "Conversion of the Magdalen," and "Death of the Magdalen." Nearby is a magnificent "Altar Piece" by Ferrari, 1510-35, a "Madonna and Child" by Perugino, and "Saints John and Peter" by Cosimo Tura. In this room are several examples of the schools of Milan, Umbria and Venice, including works by Mantegna, Bellini, Fra Angelico and Dosso Dossi. "Adam and Eve" by Fra Bartolomeo, "Madonna with Saints" by Girolamo da Santa Croce, a portrait by Antonello da Messina and work by Sellaio and Botticini complete the group.

In the large gallery there is an impressive wall of Venetian XVIIIth century work. Four paintings are by Marieschi, several by Canaletto, and there is a considerable number here and elsewhere by Francesco Guardi. "A Venetian Admiral" by Tintoretto, and "Filippo Archinto" an ecclesiastic by Titian, are on either side of the entrance and beyond are the "Glory of St. Domenic" and "Venus and Vulcan" by Tiepolo. On the far wall hang a "Portrait of a

Man" by Bassano, "Diana and Acteon" by Brusaschi, "Madonna and Child" by Moretto, and a Correggio with works by Lotto, Bordone, Basaiti, Baltaffio.

In the entrance hall one comes upon a series of portraits of men by Paulo Veronese, Palma Vecchi, Andrea del Sarto, and Dosso Dossi, with a "Portrait of a Lady" by school of Titian, and "A Venetian Senator" by Tintoretto. Besides the "Andrea Bordini" by Ghirlandajo and "Assumption of the Virgin" by Tiepolo, here are the works of Moroni, Carian, Signorelli, Lorenzo Lotto, Pontorno and Conegliano. In the small rooms on this floor are the paintings of Sebastian del Piombo, Pordenone, Catena, Liberale da Verona, Bellini's "Madonna and Child," Giovanni lo Spagna, Cuna da Conegliano, Sodoma, Fabriano and Solario.

In the small north gallery on the second floor, where the Dutch and Flemish paintings are, are the pride of this exhibit, the Rembrandts including "Crucifixion," "Old Man," "Finding of Moses," "Head of Christ," "Head of

Turk," "Old Man: Study" and "Tobias and His Wife." In this same room are two small canvases of boy's heads by Frans Hals, and one by van Ostade, by whom there are several elsewhere.

In the other galleries are paintings by David Teniers, the younger; Camp-huysen, Jan Steen, Solomon and Jacob von Ruisdael, Roger van der Weyden, Gerard David, Moro, Maes, Van Dyck, and a portrait by Van der Helst. The only Holbein here is the "Portrait of Sir John Godsalve." Still other famous names attached to canvases here are Jan van Eyck, Patini, Van Hagen, Hobbema, Cuyp, who is represented by several; De Hoogh, Van der Velde, Campin, Bolo, Boursse, Brouwer, Van Tol, Van Brekeleakam, Decker.—E. L.

### Cartier Award to Wuyts

The award of the Cartier \$1,000 scholarship award for a jewelry design to J. Ph. Wuyts, New York, who submitted a design for a pendant, was announced at a reception at the Art Center

### ROYAL PALACE FOR A DRESDEN MUSEUM

The Former Prinzenpalais to Be Acquired by the Society of Museum Friends for Exhibits

DRESDEN—Dresden will soon be enriched by a new museum. The society Museumsfreunde intends to acquire the Prinzenpalais which belongs to the state, and which can easily be arranged for exhibition purposes. As it will be impossible to finish the new gallery, which was begun before the war, in the time originally set, this is a unique opportunity to provide needed space for the display of art objects.

Director Posse of the Gallery in Dresden emphasized the fact that a large number of objects of the greatest value are stored and packed up in boxes, thus pointing to the importance and urgency of the new arrangement. —F. T.

## XVth CENTURY PERSIAN & SPANISH RUGS

GOTHIC & RENAISSANCE TAPESTRIES  
VELVETS & EMBROIDERIES  
PRIMITIVE PICTURES

### THE SPANISH ART GALLERY

(LIONEL HARRIS, Proprietor)

50, CONDUIT STREET, LONDON, W. I.

## DAVIES, TURNER & CO

Established 1870  
39 Pearl Street, New York City  
London Paris

The House of  
Experience in Ship-  
ping Works of Art

Experts for fifty-four years in  
handling works of art, an-  
tiques, household effects and  
general merchandise. Com-  
plete service at minimum cost  
for forwarding, Customs bro-  
kerage, storage, trucking,  
marine insurance.

Representative will call upon  
request.

Phone Bowling Green 7960 Cable Address Expedition

## Chinese Works of Art

Our new and fully illustrated Catalogue  
mailed post free

## SPINK & SON, LTD.

5, 6 & 7 KING ST., ST. JAMES'S, LONDON

FOUNDED 1772



# HOWARD YOUNG GALLERIES

Scenes and Gardens  
of Venice

by

Emma Ciardi

May 1st - 15th

We Buy Paintings

634 Fifth Avenue

opposite St. Patrick's Cathedral

NEW YORK

## FEARON

LOAN EXHIBITION

French Masters

of the

XIX Century

May 12th to 24th

GALLERIES

INCORPORATED

25 West 54th Street

## M. KNOEDLER & CO.

Established 1846

556 - 558 Fifth Avenue, New York

Eighteenth Century Prints  
in Color  
and Sporting Prints

15 Old Bond Street  
LONDON

17 Place Vendome  
PARIS

### SWAYTHLING SILVER SELLS FOR £90,000

Rare Collection of Art Objects  
Attracts Many High Bidders  
to Christie's Auction Rooms

LONDON—At the two-days' sale of the Swaythling collection of silver-smiths' work at Christie's the total was over £90,000. A set of four George II. table candlesticks was knocked down for £1,134. Approximately 220 shillings an ounce was realized for the candlesticks, weighing 103 ounces, 3 penny-weight. The set was designed by Paul Lamerie, 1737, and is from the collection of Lord Normanby. A pair of George II. candelabra, twelve inches high, weighing 154 ounces, was sold for £3,003, representing 390 shillings an ounce. The pieces bear the London hallmark for 1731, and are by Lamerie. They were from the collection of Lord Revelstoke.

For a pair of William III. two-pronged forks, with London hallmarks for 1689, by John Cory, brought 420 shillings an ounce. Other prices were £1,750 for a beaker and cover, 8½ inches high and 3¼ inches in diameter, German XIVth century, from the Magniac collection, and £1,200 for a 1222 French chalice, 7½ inches high and 5½ inches in diameter, from the collection of Martin Heckscher.

On the second and last day there were sales for as much as £9,000 for a single item.

### Art Works and Furnishings of Chipstead Place on Sale

LONDON—The art collection and furnishings of Chipstead Place, near Sevenoaks in Kent, England, are to be sold on the premises on June 10 and the following days by Knight, Frank & Rutley. Among the English pictures are "The Countess of Richmond" by Lely, a portrait group by John Northcote, and examples by Lawrence, Romney, Wilson and J. F. Herring. Works by contemporary British painters include "The Blue Bird" by Cadogan Cowper, "The Devil's Daughter" by Lindsay Williams, "The Garden of Memories" by Tom Mostyn, and drawings by Frank Brangwyn, Gribble, A. D. McCormick and Clarkson Stanfield.

The English color prints in the Chipstead Place collection include examples by J. R. Smith, Ward, Bartolozzi and C. Smith, and there are also many fine old French line and other engravings. The sculptures and bronzes number works by Cordonnier, Coyzevox, Marcel Debut, Druout, Alfred Drury and Sir George Frampton. Among the European masters in the collection of paintings, Snyders is represented by his "Dead Game." There is a half-length portrait of Queen Elizabeth by Zuccher.

Furniture in the mansion comprises fine pieces of Jacobean, Cromwellian, Carolean, William and Mary, Queen Anne and Chippendale and Sheraton, and among the tapestries are several fine pieces of XVIIth century Brussels and Flemish weaves.

### Fakirs to Endow a Scholarship

The Society of American Fakirs is planning to endow a foreign scholarship in painting, the successful student to be sent either to the American Academy in Rome or to the Julian Academy in Paris. A. Frederick Bradley, Jr., president of the society, estimates that the scholarship, which will be annual, will cost about \$1,500. Competitive examinations will be held by a committee of artists who are not members of the society. The society already maintains four scholarships in the Art Students' League and one in the school of drawing and painting conducted by Frank Vincent Du Mond.

### Theft at Boston Art Show

BOSTON—W. A. J. Claus says that a small painting by him was stolen from the exhibit held at the Boston Art Club.

### New York Auction Record

COLLECTION OF ELIZABETH STUART  
American Art Association, May 2—American and English furniture, glass, samplers, etc., from the collection of Elizabeth Stuart. Total, \$17,367.50. The more important items:

78—Patriotic Anglo-American chintz panel, circa 1816; Mrs. E. T. Storer.....\$300  
79—Patriotic Franco-American chintz panel, circa 1816; Mrs. E. T. Storer.....\$320  
118—Marine painting, by F. Holman, English, 1780; Mrs. Henry T. Johns.....\$450  
159—Fiddle-back maple lowboy, American, circa 1700; A. O. Whipple.....\$300  
178—Six American mahogany side and two armchairs, Duncan Phyfe period; George Peterson.....\$280  
182—Mahogany block front kneehole desk, American, XVIII century; Herald Browning.....\$400  
190—Block front writing desk, by Goddard of Newport; American, XVIII century; Herald Browning.....\$525  
192—Six carved mahogany chairs, American, Hepplewhite period; Herald Browning.....\$360

### ENGLISH GARDEN FURNITURE

American Art Association, May 3—English XVIII century garden furniture, forged iron and lead fountains. Total, \$18,005. The more important items:

60—Painted wrought-iron garden seat; Lewis Ormond.....\$325  
63—Painted wrought-iron garden seat; Lewis Ormond.....\$325  
71—Two English garden lead statues; Carl Peterson.....\$300  
73—Two English garden lead vases and pedestals; W. W. Seaman, agent.....\$320  
74—Two English garden statues; Robert Thalman.....\$300  
75—Old English garden lead and limestone sun-dial; J. S. Cushman.....\$310  
76—Two English garden iron armchairs; Rosenbach Co.....\$320  
79—Three English garden armchairs; Lewis Ormond.....\$300  
81—Six English garden iron armchairs, directoire period; Lewis Ormond.....\$720  
108—English garden iron bench; Lewis Ormond.....\$320  
109—Two English garden lead vases; W. A. Delano.....\$340  
113—English garden lead and limestone bench; Miss M. L. Hyde.....\$310  
114—English garden lead and limestone bench (similar to preceding); Miss M. L. Hyde.....\$310  
117—English garden lead and limestone bench; Ellen Shipman.....\$460  
118—Two English garden lead statues and pedestals; M. E. Smith.....\$400  
120—English garden lead and limestone bench; W. W. Seaman, agent.....\$375  
124—Two English garden forged-iron gates; Robert Thalman.....\$400  
125—Two English forged-iron gates in the manner of Tijou; Carl Peterson.....\$500

### ROTHSCHILD LIBRARY SOLD

American Art Association, April 30 and May 1. Complete series of first editions of XIX and XX century writers; inscribed volumes, original manuscripts, etc., from the private library of Herbert L. Rothschild. Total, \$53,582. The more important items:

98—"Dante," binding by Gordon-Sanderson; Gabriel Wells.....\$400  
103—Original water-color drawing for "Job and His Daughters," by William Blake; Gabriel Wells.....\$1,660  
209—"The History of Don Quixote," by Cervantes (translated by Thomas Shelton); J. F. Drake.....\$325  
748—"The Golden Legend of Master William Caxton," by William Caxton; Walter M. Hill.....\$390  
781—"The Poetical Works of Percy Bysshe Shelley"; Walter M. Hill.....\$480  
784—"The works of Geoffrey Chaucer"; E. R. Gee.....\$975  
801—"The Christmas Annual of the Civil and Military Gazette"; Rudyard Kipling; T. J. Gannon.....\$300  
845—"The Muse Among the Motors," by Rudyard Kipling; George Brassberger.....\$600  
890—"Beauty and the Beast," by Charles Lamb; Walter M. Hill.....\$370  
891—"Tales From Shakespeare," by Charles Lamb; Rosenbach Co.....\$640  
892—"Ella," by Charles Lamb; Gabriel Wells.....\$310  
909—"Contes et Nouvelles en Vers," by Jean de La Fontaine; Rosenbach Co.....\$500  
1386—Original autograph manuscripts by Algernon C. Swinburne of his "Wordsworth and Byron"; Jerome Kern.....\$1,300  
1395—Rough sketch of act 1 of "Bothwell," by Algernon Charles Swinburne; Walter M. Hill.....\$300  
1545—"Vanity Fair," by William M. Thackeray; Walter M. Hill.....\$750  
1628—Original autograph manuscript, "The Happy Prince," by Oscar Wilde; Rosenbach Co.....\$2,800  
1649—Original autograph manuscript "Commonplace Book," by Oscar Wilde; Rosenbach Co.....\$1,900

### K. T. WONG COLLECTION

Anderson Galleries, May 2 and 3—Carved jades of the Chien Lung Ming, Sung and Tang periods, Chinese paintings on silk of the Ming dynasty, etc. Total, \$8,140. The more important items:

268—Moss-green jade incense burner with cover, Chien Lung period; Miss H. Counihan, agent.....\$200  
269—Carved jade peony plant in red cinnabar lacquer bowl, Chien Lung period; R. N. Moore.....\$200  
273—Rock crystal ball surmounted by eagle, Chien Lung period; Miss H. Counihan, agent.....\$210  
275—Chinese carved rock crystal figure; Leo Elwyn & Co.....\$200  
276—Chinese carved rock crystal figure of Kwan Yin; Leo Elwyn Co.....\$230

### JEROME BLUM HAS A "BLIND AUCTION"

Owning the Largest Collection of  
Jerome Blums in Existence He  
Is Showing Them at Anderson's

At the Anderson Galleries ninety-eight pictures by Jerome Blum are being sold at blind auction. The bids are being placed in a sealed box which will be opened on May 17, when the exhibition closes and each picture will be awarded to the highest bidder.

This exhibition arises out of a remark made to Mr. Blum by Mitchell Kennerley to the effect that no living painter has a right to possess any of his own paintings regardless of the price at which he can sell them. He should sell them at any price, if necessary give them away and paint more. A painter with a collection of his own paintings is handicapped in his future work. An author writes a book and immediately publishes it—if he can find a publisher. The majority of the early books of authors who are now well known have been published without payment, and in some cases the author has paid for publication. Thomas Hardy paid Tinsley Brothers fifty pounds to publish his first novel, a clean copy of which today would bring four times fifty pounds.

As painters go, Jerome Blum has been successful. He studied at the Chicago Art Institute, then privately, and then at the Beaux Arts in Paris. He has sold paintings at prices ranging from \$25 up to \$2,500. He has had exhibitions in London and Paris, where as a young man he was given the honor of an entire wall at the Salon d'Automne, at the San Francisco Art Museum, at the exposition at San Diego where he was given the honor of a one-man show of forty-five paintings; at the Chicago Art Institute, the Boston Art Club, the Worcester Art Museum and in New York at the Whitney Studio Club, Knoedler's and the Anderson Galleries. He is represented in many private collections, including those of Mrs. Harry Payne Whitney, Paris Singer, Mrs. Henry E. Huntington and Ralph Pulitzer.

Now, at forty years of age, he finds that he has the greatest collection of Jerome Blums in existence and he has accepted this method of disposing of them. Mr. Blum has put in all his unsold pictures, including many of his most important paintings, and they will go without any reservation whatsoever to the highest bidders. Then Mr. Blum will paint more pictures.

The 100 pictures shown represent many lands in which the artist has traveled and worked. In addition to South Sea island figures and landscapes there are pictures painted in the Grand Canyon, in France and China and portraits, figure studies and still life.

### JAMES M. SHOEMAKER'S COLLECTION

American Art Association, April 30 and May 1—Early American hooked rugs, from the collection of James M. Shoemaker. Total, \$13,972. The more important items:

192—American hook rug; Mrs. James Marshall.....\$450  
198—American tile hook rug, circa 1820; H. D. Bannister.....\$150  
322—Long American hook rug; O. Moon, Jr.....\$225  
362—American floral tile hook rug, circa 1820; H. D. Bannister.....\$210  
364—American medallioned hook rug; H. D. Bannister.....\$175  
366—American floral hook rug; H. D. Bannister.....\$380  
370—Floral hook carpet, American, XVIII century; H. D. Bannister.....\$2,100

### New York Auction Calendar

AMERICAN ART GALLERIES  
(56th St. and Park Ave.)  
May 12, afternoon and evening, May 13, afternoon—First editions of XIX century English and American authors, from the libraries of Roland R. Conklin and Charles F. Kennedy.

ANDERSON GALLERIES  
(59th St. and Park Ave.)  
May 14 and 15, afternoons. Collection of Oriental rugs, with some ikons and textiles, the property of Anderson Arzouyan, of Constantinople and New York.  
May 15, afternoon. Early American furniture, American and European glass, china and lustre ware, etc., Currier and Ives lithographs, samplers, objects of art, etc.

### SAYS GENIUS WAITS ON PUBLIC TASTE

Art Director Forbes Asserts an  
American Michelangelo Has  
Not Been Possible Heretofore

ERIE, Pa.—An address delivered here by Edward W. Forbes, director of the Fogg Art Museum of Harvard University, is typical of speeches made by him in several other cities. He spoke of the increasing attendance at art galleries in all parts of the country, and the improvement in the architecture of both public and private buildings, and added:

"This improvement in public taste is fortunate. It will make America a more attractive place in which to live. And it is public taste which encourages the creation of the artistic, rather than the creations of genius which develop public taste. Michelangelo would never have been one of the greatest painters of all time if he had been born and reared in one of the commercial centers of modern America instead of Renaissance Florence.

"However, even modern America is beginning to take a real interest in art. It is not by accident that there are now some one hundred and fifty-three art museums in the country and that new ones are going up all the time. It is not by accident that thousands of men and women are turning to the practice and the study of art in this country. The demand for trained persons to take charge of the museums and to teach art in schools and colleges is much greater than the supply.

"Environment and education must have a most important influence on taste and appreciation. Beautiful works of art available for the study and constructive criticism of the public and the student are necessary to supply this need. That is why we use the Fogg Art Museum at Harvard as an art laboratory. But the collections have far outgrown the capacity of the museum to contain them and that is why we are now raising two million dollars for a new one.

"Another indication of the increased interest in the fine arts is to be seen in the constantly increasing study of the fine arts by the undergraduates. In 1894 there were two professors in the fine arts department. This year there are seventeen professors and instructors giving forty-four courses to 450 students. Many students take the courses merely to increase their knowledge and appreciation of art."

### Works of Fantin-Latour, Corot and Others in Christie Sale

LONDON—Expectation runs high in regard to the prices which the Fantin-Latours are likely to fetch at Christie's in May. The artist himself was glad to accept £25 for a flower piece and when in 1909 this price found itself multiplied by twenty (it was a German connoisseur who was responsible for this unprecedented bid), surprise was extreme. Multiplication by forty would now be nearer the mark.

Other artists whose work has similarly made a sensational jump in value will be represented in the same sale, among them Corot, whose original charges of twenty guineas or so may be

now approximately multiplied by 200.

David Cox, a most modest artist as regards his own ideas of recompense, who would have thought himself indeed lucky should he ever attain a three-figure price, is another painter whose work will be dispersed at this sale, probably at a figure in the region of a couple of thousand pounds at least.

### "Cries of London" Sell High

LONDON—Wheatley's "Cries of London" in mezzotint have been appreciating in price steadily of late, but the latest figure reached at Christie's forms a record, namely that of 1,700 guineas for the set of thirteen. It is rumored that New York is to be its home.

### Carnegie Buys a Soudeikine

The New Gallery announces the purchase of Serge Soudeikine's "Micareme" from the present exhibition at Pittsburgh by the Carnegie Institute.

BY DIRECTION OF  
SIR ROWLAND HODGE, BART.  
CHIPSTEAD PLACE,  
NEAR SEVENOAKS,  
KENT.

1½ miles Sevenoaks Station (Southern Railway).

### THE WORKS OF ART AND ENTIRE CONTENTS OF THE MANSION,

including:—

Jacobean, Cromwellian and Carolean oak refectory tables, carved chairs, chests, William and Mary, Queen Anne, Chippendale, Hepplewhite and Sheraton chairs, settees, mirrors, cabinets, gilt side tables by William Kent and the Brothers Adam; Louis XIV, XV, and XVI marqueterie commodes, encyclopaedias, writing tables, carved gilt settees and chairs; XVI and XVII century Spanish and Portuguese cabinets; Statuary and Bronzes by Cordonnier, Coyzevox, Marcel Debut, Druout, Alfred Drury, R.A.; Duchemin; Sir George Frampton, R.A.; and others; an Important Collection of Old Masters of the English and Continental Schools, including: The Countess of Richmond, by Sir Peter Lely; Dead Game, by F. Snyders; A Portrait of a Gentleman, by Hendrick Zörg; a large portrait group, by John Northcote, R.A.; a half-length portrait of Queen Elizabeth, by Zuccher, and others by and attributed to Andrews; Van Der Banck; Canaletto; Guardi; Angelica Kauffman; J. F. Herring; Sir Thomas Lawrence; Pannini; Romney; Storey; Wilson; also Modern Paintings, including: The Blue Bird, by Cadogan Cowper, A.R.A. (Exhibited Royal Academy 1918); The Devil's Daughter, by Lindsay Williams (Exhibited Royal Academy 1917); The Garden of Memories, by Tom Mostyn (Exhibited Royal Academy 1917); Drawings by Frank Brangwyn; Gribble; J. Lessore; Herring; A. D. McCormick; Clarkson Stanfield; RARE OLD ENGLISH PRINTS in colour, including: Della in the Country, by J. R. Smith after Morland; Lady Louisa Manners, by C. Knight after Reynolds; Variety and Constancy, by Ward after Morland; Feeding the Pigs, and The Return from Market, after Morland by J. R. Smith; The Fair Moralist, after Cosway by Bartolozzi; A Lecture on Gadding, and The Moralist, by Bartolozzi after J. R. Smith; Old French Line and other Engravings; a Panel of the 17th Century Brussels Tapestry Classical Figure Subjects in Landscape, the border designed in fruit, masks, foliage, etc., 14 ft. x 11 ft. 6 in.; Oriental, English and Continental Porcelain in vases, figures, groups, finely cut Waterford and other Glass Chandeliers and Candelabra, etc.; Valuable Persian Carpets and Rugs of choice colour and designs; a Library of General Literature; Old English Silver, including Georgian and other cream ewers, salt cellars, tea and coffee services, ewers, candelabra, gadroon bordered meat and soup plates, a canteen of plate, spoons, forks, etc., a full-size Billiard Table and accessories by Thurston; a Boudoir Grand Piano forte, by Bechstein; gramophones; old English and French bracket, longcase and mantel clocks; screens; Queen Anne, Chippendale and Sheraton wardrobes, tallboy chests, mirrors, Oriental and English Carpets, Curtains; Bedroom Appointments; General Household Effects; Old English carved stone ornaments in figures, vases, garden seats, etc.

MESSRS. KNIGHT, FRANK & RUTLEY  
will SELL by AUCTION, on the premises, at above, on Tuesday, June 10th and following days, at one o'clock precisely each day. Private View (by card only) on Thursday, June 5th, from 10 to 5 o'clock. Public View on Friday, Saturday and Monday prior (June 6th, 7th and 9th), from 10 to 5 o'clock. Catalogues of the Auctioneers (Illustrated copies, price 2s. each; plain copies, free) at their offices, 20, Hanover Square, London, W. 1.



## Edouard Jonas

Expert to the French Court  
of Appeal

OLD PAINTINGS  
and  
WORKS OF ART

3 Place Vendome, Paris

## J. CHARPENTIER

OLD PICTURES  
WORKS OF ART

76 FAUBOURG ST. HONORE, PARIS

## E. LARCADE

Art Objects of High Antiquity  
140 Faubourg St. Honore--17 Place Vendome  
PARIS

## M. & R. STORA

Italian Maiolica  
Hispano-Moresque Pottery  
Gothic & Renaissance Old Tapestries  
Paris, 32 BIS Boulevard Haussmann

## J. FERAL

Ancient Paintings  
7 RUE ST. GEORGES  
PARIS

## H. FIQUET & CO.

Modern Masters  
88, Avenue Malakoff, PARIS

## CHARLES POTTIER

Packer and Shipping Agent  
14, Rue Gaillon, Paris  
Packer for the Metropolitan Museum,  
New York

## COMPAGNIE DE LA

CHINE ET DES INDES  
14, rue de Castiglione  
PARIS  
CHINESE WORKS OF ART

## LE GOUPY

Rare Prints  
Drawings—Paintings  
5, Boulevard de la Madeleine, Paris

## Richard Owen

15 Quai Voltaire  
PARIS  
Old Master Drawings

## Ed. SAGOT

Rare Prints  
Rue de Chateaudun, 39 Bis, Paris

# H. Douglas Curry & Co.

ANTIQUES—WORKS OF ART

33 EAST 57TH STREET — NEW YORK

TELEPHONE PLAZA 7435

## 50 PICTURES SHOWN BY MONTROSS GROUP

Oils and Water Colors by 23 Artists in an Exhibition Including Works Not Shown Before

In the fifty oils and water colors which are shown at the Montross Galleries through the month there are a number of new works, including pictures not shown before. Of those in the latter class is a brilliant little flower painting by the recently deceased Maurice Prendergast, a picture whose unwonted intensity of color and also its somewhat unusual subject make notable. Kenneth Hayes Miller is represented by a new work, a head of a woman called "Day Dream," expressive of a beguiling tenderness and tranquility.

Some of Charles Burchfield's water colors shown were not included in his recent exhibition, there are a still-life by Harold Weston, an arrangement of geranium leaves by H. Varnum Poor, a stimulating little still life by Walt Kuhn, a romantic woodland with figures by George F. Of, and Horatio Walker's latest landscape, a small one, called "Cattle Grazing."

In the room devoted to water colors Alan Burroughs, art critic and son of the painter Bryson Burroughs, makes his debut with three landscapes of decided individuality—the one of a rainy day being very cleverly done. Others represented include Arthur B. Davies, Leon Kroll, Charles E. Bittinger, Oliver Chaffee, George O. Hart, C. Bertram Hartman, Arthur P. Hunt, Max Kuehne, Walter Pach, Charles E. Prendergast and Allen Tucker.

### Miss Mason's Flowers

Maud Mason's flower paintings are given the competition of actual blossoms in a unique exhibition at the Little Gallery from May 12 to 20 in which a number of tulip table arrangements are shown in unusual colorings. White tulips rise in the center of a table covered with lace over green, the table being set with green luster service plates and green glass. On a tea table with lavender showing through lace deep purple tulips preside. On a nearby wall hangs Miss Mason's painting of petunias in a black vase, catching up the note of the royal color.

The picture of parrots which she recently exhibited at the Academy is also shown, and a beautiful large painting which has an outdoor quality in it because of the glimpse through an open window to a green lawn. The flowers in this are tall blue larkspur on a green table.

### The Salmagundi Summer Show

First in the field of "Summer Exhibitions" is that of the Salmagundi Club which is to remain on view until Oct. 15, the galleries being open to visitors daily from noon until 6 P. M. and on Sundays from 2 to 6 P. M.

Among the oils in the large gallery Sidney W. Curtis makes an impression of tender melancholy with his "Old Bungalow"; H. Van Buren Magonigle, with his study of a train "Creeping Across" a bridge on a foggy day, a scheme of violet tones; Henry S. Eddy, with his colorful and picturesque house fronts on "Church Street, Charleston," and Carl Rungius with his vigorous study of mountains and "Rams" are also impressive.

Albert Rosenthal shows a "Lady with Fan" in the manner of the early Impressionists; George Laurence Nelson, a notably brilliant "Bouquet of Tulips" with a charming figure in the background, and Charles Ebert, a sunny, highly atmospheric version of "Monhegan Harbor."

Of the few marines Charles R. Patterson's "portrait" of the "Ship Abner J. Coburn" stands out for its maritime verities, its feeling of wind and motion, and not a little because it is simply a handsome picture.

The landscapes and figure subjects are not as important as usual in one of these shows, but the "New England Junipers" by Harry Leith-Ross is not likely to be overlooked, nor Stanley Middleton's "Salt Kettle, Bermuda," and Herbert Myer's "Little Diana," this last for its marked decorative charm. Frank Hazell's admirable view of "The Library, Princeton," is shown with the water colors as are John F. Carlson's "Snowy Stream," G. Glenn Newell's

cows "Just Hanging Around" a hayrick, Charles S. Chapman's romantic "Rock Forms," Raymond Perry's "Kingston Alley," and Hobart Nichols' "Early Spring."

### Tittle and Orr at Kennedy's

The Kennedy Gallery is showing through May the group of drypoint portraits of the chief figures at the Washington disarmament conference which have been seen here before and with them a group of twenty-one portraits in dry point and lithographs of men and women famous in the worlds of letters, art and society. Among the subjects in this second group are Joseph Conrad, George Bernard Shaw and Malcolm Salaman; J. L. Forain, the French etcher; the Viscountess Astor, M.P.; Mrs. Edward S. Harkness and Mrs. Joseph S. Freylinhuysen.

The room devoted to Louis Orr is hung with fifteen of his Paris etchings and twenty-seven of his pastels, these last being more distinguished for their pictorial charm as compositions than for their color which is singularly dry considering the richness of the medium.

### Leo Sardaki Uses Imagination

Whatever the attitude of the painter toward his subject matter should be, the opinion of Leo Sarkadi, who exhibits at the Ainslie Galleries until May 15, is apparently that, so far as he is concerned, life classes and a long apprenticeship in the drawing and painting of landscape might as well not exist. He prefers painting what he sees with the inner eye. He does not, however, incline either to distortions or to the overly fantastic.

He paints dreamy, poetic landscapes, generally very simple in their organization, sun lighting up a mist, slender trees on a golden plain, or a white castle in the moonlight.

### Marjorie Phillips' Paintings

Although she has occasionally shown her pictures individually before Marjorie Phillips has never had a group of them on exhibition in New York before her present one in the Kraushaar Galleries. In the Impressionistic vein of her work this young artist shows a "Hillside Meadow" and "In the Alleghenies," and a little study of the General Jackson equestrian statue in Washington in which the note of this school is charmingly sounded.

The earlier style of Impressionism, before painting outdoors crept into it, is reflected here in the Paris scenes such as that of the "Luxembourg Gardens" and the "Paris-1870 (The Pantheon)" in which there is much solid painting of color masses seemingly more concerned with a convention than with the real atmosphere of the French capital.

### Miss Beaux's Pupils Exhibit

At Elizabeth Cady Stanton's studio in the Gainsborough the members of the portrait class under Cecilia Beaux held their annual exhibition from May 4 to 11. Miss Stanton, who organized the class, was represented by a profile of a woman, a painting which shows not only an understanding of contour but a life-like flexibility. Aimée Lamb, with a profile of a girl in red, and Erna Lange with a low-keyed and highly finished portrayal of an old man, give more than ordinary promise. Others who showed individuality were Ruth C. Robinson, Marjorie C. Wintermute and Mrs. Newell Tilton, whose portrait of Prince Rospigliosi was one of the most striking in the exhibition.

### 200 Exhibit at Whitney Club

The members of the Whitney Studio Club have arranged an annual exhibi-

# MILCH GALLERIES

American Paintings  
and Sculpture

ETCHINGS  
FRAMING

108 West 57th St.  
NEW YORK

## Unique Pair of Chippendale Torchères



LONDON—This unique pair of torchères by Chippendale, about 1760, are the property of Basil Dighton, 3 Savile Row, London, W. 1. The centre pagoda shows Chinese influence. The pagoda, which is carved with scales, is supported by three eagle-head scroll brackets—the lower part of the brackets carved with acanthus leaves in high relief. The cabriole legs are terminated by claw-and-ball feet, the claws carved in scale pattern in very high relief. The legs are pierced and

the interior of the piercing is carved above and below.

These torchères exhibit the three most sought-after features of Chippendale—Chinese pagoda, scale carving, and eagle heads. The octagonal tops, with slightly canted gallery, are extremely simple, and make an effective contrast with the elaborately carved lower part. This is quite in character with Chippendale's well-known habit of contrasting an elaborate chair-back with very simple legs, and vice versa.

tion which is both large and interesting, and this is by no means common, as quantity and quality rarely go hand in hand. There are nearly two hundred exhibits, and each artist has only one work to his credit.

In the first room that one enters is Niles Spencer's arrangement of houses and yards and trees, the result of an orderly design and a feeling for texture. Here also are Anne Rector's portrait of Katharine Sheeler, Marie Rother's landscape, "Suresnes," Dorothea Schwarcz's delicate rendering of cyclamen, Andrew Terson's "Woman Sewing," and Isabel Bishop's head of a negro. The second gallery contains Jules Marillac's dramatic rendering of a Cuban church tower, H. E. Schnakenberg's "Held Kitten," which shows no more than a black cat on an arm, and Henrietta Shore's bright-hued abstraction.

Upstairs one finds a painting of a restaurant by Edward Hopper, better known as an etcher, and John Sloan's portrait of a woman, Kimon Nicolaides' heroic head, Charles Sheeler's sharp-edged Vermont landscape, George A. Picken's "Moulin Rouge," and a flower arrangement by Max Kuehne. A few other artists represented are Kuniyoshi,

Kenneth Hayes Miller, Leon Kroll, Harry Hering, Nathalie K. Newking, I. L. Feitelson, Samuel Halpert, William Gropper, Eugene C. Fitch, Dorothy R. Byard, Pamela Bianco, Glenn O. Coleman, Gladys Dick, Ernest Fiene and Mabel Dwight.

The sculpture is to be found in the garden, with the exception of Jo Davidson's meditative portrait of Gertrude Stein, which presides massively among the paintings. Three of Mrs. Whitney's works, including a nymph, a faun and the "Doors to Eldorado," are in the outdoor group with works by Victor Salvatore, Edward McCartan, Reuben Nakian and S. F. Bilotti.

## MUNICIPAL ART GALLERY

40 Irving Place, New York  
Between 10th and 17th Streets  
Exhibition of  
PAINTINGS AND SCULPTURES  
April 28th to May 31st  
Open daily from 10 A.M. to 10 P.M. Sun. 2 to 6 P.M.  
Admission Free

## Concord Art Association

Concord, Massachusetts  
ANNUAL EXHIBITION OF OIL  
PAINTINGS AND SCULPTURE  
ART CENTRE (15 Lexington Road)  
May 4th to July 1st  
Open daily 10 a.m. to 6 p.m. Sundays 2 to 6 p.m.  
Admission Free

## KALEBDJIAN FRÈRES

CLASSICAL OBJECTS  
OF ART  
12 Rue de la Paix and 21 Rue Balzac  
PARIS

## MARCEL GUIOT

4 Rue Volney Paris  
(near the Opera)

## RARE PRINTS

by old and modern Masters

M. F. LAIR-DUBREUIL, Auctioneer, 6 Rue Favart, Paris  
will put on Sale at the Galerie Georges Petit, 8 Rue de Sèze

May 19th, 1924

The Collection of  
Mme. DHAINAUT  
comprising  
Modern Pictures

by Corot, Decamps, Delacroix, Diaz, Dupré, Fromentin, Harpignies, Jacque, Ziem, etc.

Important Porcelains  
of Sevres and Vincennes  
and Very Fine Louis XVI Bronzes

Experts for the Pictures:  
M. Andre Schoeller, 8 Rue de Sèze  
M. M. Tedesco Freres, 33 Avenue de l'Opera

For the Objects of Art:  
M. M. Duchesne, Duplan & Damidot,  
70 Rue Rossini

M. Edouard Pape, 174 Fbg. St. Honore

June 5th, 1924

The Collection of  
Mme. la Marquise de X.  
comprising  
Old and Modern Pictures

by H. Van Belen, Bega, P. V. Boons, J. Both, A. Brouwer, van de Cappelle, G. Coques, van Craesbeeck, A. Cuyph, van Dalen, Demarne, Le Duca, Dussart, J. Fyt, van Goyen, de Greber, Guardi, van der Hagen, van der Heyden, P. Korineck, van der Lamen, Maes, Metsu, F. and W. van Mieris, J. Mienze, Molenaer, A. van der Neer, A. and J. van Ostade, A. Pynacker, J. Raoux, P. F. Rubens, S. van Ruysdael, J. Steen, D. Teniers, F. Willems, P. Wouwerman, J. Wynants, etc.

Expert:

M. Jules Feral, 7 Rue St. Georges



## THE ART NEWS

Editor . . . PEYTON BOSWELL  
Manager . . . S. W. FRANKEL  
Advertising Manager C. A. BENSON

Peyton Boswell, President;  
S. W. Frankel, Treasurer and Secretary.

Phone: Bryant-9352  
Cable Address: Gagul

PUBLISHED BY

THE AMERICAN ART NEWS CO.,  
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	5.00
Single Copies	.15

## WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's.....Fifth Ave and 27th St.  
William Einzel.....34 East 58th St.  
Egmont H. Arens.....Washington Sq. Book Store  
27 West 8th Street  
S. and M. Eiron.....32 East 90th St.  
A. Julius.....62 West 8th St.  
Times Building News-stand.....Times Building  
Subway Entrance Basement

## WASHINGTON

Brentano's.....F and 12th Sts NW

## BOSTON

Vendome News Co.....261 Dartmouth St.

## PHILADELPHIA

Wanamaker's.....(Book Counter)

## LOS ANGELES

C. V. Pleuharp.....353 Hill St.

## CANADA

The Carroll Gallery.....117 King Street, West  
Toronto, Ont., Canada

## LONDON

The Art News.....17 Old Burlington St.  
Bottom, News Agent.....32 Duke St.

Daw's.....8 Eagle Place, Piccadilly Circus

## PARIS

The Art News Office.....26 Rue Jacob  
Brentano's.....37 Avenue de l'Opera

Vol. XXII—May 10, 1924—No. 31

## QUERY AND PLAINT

An out-of-town correspondent of THE ART NEWS who knows his way about the New York exhibitions writes us a letter in the course of which he says:

"Am I just dull and unappreciative or is the National Academy exhibition a really inferior affair? Are the Independents and the Grand Central Galleries and the numerous smaller society exhibitions getting all the pictures and taking all the glory for art in New York or what is the matter? Does anybody do anything to get a goodly number of our great artists to show good pictures there? If not, why not? Cannot New York have one great and representative exhibition once a year for which somebody works and to which when one goes and spends his two hours or more he can really see something of what art in and about the metropolis is doing? Are any plans on foot to give us a thing of the kind when we get the great new building?"

Impatience with "academy" shows and dissatisfaction with them are feelings shared by the art lovers of all countries where such institutions exist, the Royal Academy and the French Salon getting just as much harsh criticism from the Londoners and Parisians as our own National Academy receives twice a year. It would be idle to pretend that the Independents get "all the pictures and take all the glory" while the Grand Central Galleries make no pretence of being a rival to the National Academy, since this institution is purely designed to be a picture-and-sculpture-selling establishment. Moreover many of its artist members are National Academicians or Associates.

Two of the great difficulties the National Academy labors under is lack of money and a commendable desire to give others than its own members an opportunity to show their work at the Winter and Spring exhibitions. Fully two-thirds of the artists represented at the Academy shows are "outsiders," who are often young painters and sculptors just winning their way; and if the Academy is generous enough to give them room to exhibit their work, at the sole expense of the institution, surely it should get some credit for that. The Academy has longed for years and labored hard for a larger building where it could give every year such an exhibition as our correspondent would like to see. But it has never been able to raise the money, our rich New Yorkers not being sufficiently interested to contribute enough to enable the National Academy of Design to have a home worthy of its distinguished services to American art. If New York ever arrives at helping

the Academy to have a home of suitable size it will find in return that the institution has plans to make it a permanent exhibition of great American art in those branches other than easel pictures, including sculpture, murals, black-and-white and the arts and crafts. When all is said and done, every art reporter knows that much of the best American work shown at the great out-of-town exhibitions and in the displays in dealers' galleries usually has been seen first at the National Academy. What that institution needs most is more ha'pence and not quite so many kicks from the New York public.

## THE DE FOREST WING

With the opening of the De Forest Wing in the Metropolitan Museum of Art, an event now scheduled to take place in October, the prospect opens in the history of American design of a new era in native inspiration which will find one of its main roots in the great body of the products of our earlier American designers and craftsmen assembled in the eighteen rooms of this special building solely devoted to showing such work. In the Colonial era and in the early days of our Republic design was the basis of our art, this element having its literary record in the somewhat grandiloquent title of Dunlap's important history. But after the close of the first quarter of the XIXth century art began to connote only painting and sculpture and it was not until the opening of the Centennial Exhibition in 1876 that Americans were made to realize that design was at the basis of all artistic expression and that the work of the craftsman was something to be encouraged.

Until the beginning of the World War, with its dislocation of international communication and trade, our native designers had little encouragement from the industrial and manufacturing trades and the efforts of such a museum as the Metropolitan to encourage the use of the work of native designers met with little success. But the consequences of the war threw American industry back on native design and then the long years of labor on the part of the Metropolitan Museum began to have something like an adequate result. For a few years, at least, the American designer came into his own.

What advocates of native design argue for, that we have a splendid tradition behind us, is crystallized in the plans for the De Forest Wing with its installation of over 500 pieces of American furniture, of American designed rooms, of silver, glass, pottery and many other articles. With such a permanent exhibition of what has been done in our country it appears inevitable that American industry must be impressed by the fact that we are able not only to design as well as foreigners, but also that our craftsmen can produce equally as fine. And being thus impressed they must eventually see that it is time for the United States to occupy its real place in the markets of the world on the firm basis of a progressive stylistic evolution.

## Well-Known Artists on Salons of America Exhibit Committee

The Salons of America, who are to hold their spring exhibition at the Anderson Galleries beginning May 20, have decided to confine the exhibits this year to 300 examples of American art. There were 647 exhibits last year. A feature of the exhibition will be daily afternoon concerts under the direction of G. Aldo Randeggi.

Wood Gaylor, president of the Salons, has announced the following members as a committee of arrangements for the show:

Robert Laurent, David Morrison, Stephen Hirsch, Winthrop Turney, John Alger, George C. Ault, Theresa Bernstein, Horace Brodzky, Vincent Canade, Andrew Dasburg, Rudolph Dirks, Alfeo Faggi, Edwin Booth Grossman, George Hart, C. Bertram Hartman, David Karfunkel, Yaon Kuniyoshi, Bernard Karfiol, Elizabeth Burroughs, Adelaide Lawson, Kenneth H. Miller, Gus Mager, Violet Mege, George F. Of, Agnes Pelton, Charles Prendergast, H. H. Schnakenberg, Katharine Schmidt, Carl Sprinchorn, Joseph Stella, Maurice Sterne, Henry Fitch Taylor, Mary H. Tannahill, Walter Ufer, Claggett Wilson, Irene Weir, Gertrude Vanderbilt Whitney, Isabel Whitney, John Storrs and Niles Spencer.

## Chicago Art Institute Acquires Japanese Actor Prints

EARLY JAPANESE ACTORS  
By  
KATSUKAWA SHUNSHO



In the new quarters of the Buckingham collection in the print department of the Art Institute of Chicago has been hung a selection of color prints of Japanese actors in costume. The artists represented include Shunsho, one of the greatest of artists in this line.

## OBITUARY

## JEANETTE STEDMAN

Jeanette Stedman, portrait painter, disappeared in Chicago March 8. Her body has been found in Lake Michigan. She had lived at the Three Arts Club, 1300 North Dearborn St. She studied in Paris early in her career. In that city she was injured in an accident, as a result of which she walked with a cane. She was 44 years old.

## MARY BACON JONES

Mary Bacon Jones, a modernist painter formerly of the Provincetown Colony, died on April 28 at Nice, France. She had recently been studying composition under Marie Blanchard. She was the daughter of Lieutenant Colonel and Mrs. Jones.

## Brooklyn Etchers Elect Officers

At the annual meeting of the Brooklyn Society of Etchers Ernest D. Roth was elected president; Anne Goldthwaite, vice president; John Taylor Arms, corresponding secretary; Morris Greenberg, recording secretary; Frederick Reynolds, treasurer.

## Gutekunst &amp; Klipstein's Catalogue

BERLIN—Gutekunst & Klipstein's catalogue for the spring of 1924 in-

cludes many new acquisitions of old and modern etchings and drawings, with some beautiful reproductions. Among the artists represented are Dürer, Ferdinand Bol, Van Dyck, Holbein, Claude Lorrain, Van Leyden, Piranesi, Ostade, Rembrandt, Rubens and the Ruissdaels. Modern etchers represented include Besnard, Bone, Daumier, Cameron, Corot Doré, Forain, Kollwitz, Joukind, Manet, McBey, Pennell, Whistler and McBey.

## \$20,000 Paid for "Mme. Suggia"

LONDON—When Augustus John's portrait of Mme. Suggia was sold last year, the name of the purchaser was kept a secret, it being rumored that it had been bought by a young American who feared to let his father, now recently deceased, know of his extravagance. It transpires that the picture was bought by William P. Clyde, Jr., and that the sum which passed hands was \$20,000. Folk who a few years ago might have bought John's pictures for fewer hundreds than they are now fetching thousands, are deploring their false economies.

## Heads Harvard-Princeton Art Club

BOSTON—Prof. P. G. Sachs of Harvard College was reelected president of the Harvard-Princeton Fine Arts Club. During August and through the first two weeks of September an eminent foreign scholar with an American assistant will conduct exercises and lectures at Princeton on art.

## STUDIO NOTES

Mary Tannahill will go in June to Stonington on Deer Isle, Me., for the summer.

Eliza Ruffington has gone to Madison, N. J., to spend the summer.

Florence Waterbury is holding, at Bryn Mawr, an exhibition of paintings made on her recent trip to China.

Charles W. Hawthorne and Mrs. Hawthorne have gone to their home in Provincetown for the season.

Gladys Brannigan has taken a studio at Rocky Neck, East Gloucester.

Susan Ricker Knox has finished portraits of Alfred Hemingway and Miss Jane Hemingway, of Kansas City, Mo., and is now at work on a number of other portraits.

Gifford Beal will spend the summer at Rockport, Mass.

Lloyd Moylan has left Colorado Springs for Taos, where he will remain until August. He recently exhibited mural paintings in Colorado Springs.

Margery A. Ryerson has gone to Richmond to paint for three weeks and on her return about June 1 will go to Provincetown for the summer.

Gaston Lachaise will spend the early part of the season in Woodstock, after which he will go to Georgetown, Me.

Edwin Pearson, sculptor, has joined the Osterkamp-Mead Corporation, New York, which has become the American department of the art bronze works of Pearson, Priessmann, Bauer & Co., of Munich. It was the latter concern that initiated the making of small Greek bronze figures, the originals of which are in European museums.

At the annual exhibition of paintings by members of the Palette and Chisel club, in Chicago, the Municipal Art league prize was awarded to J. Jeffrey Grant for his painting, "The Merry-Go-Round." Honorable mention was given to Otto Hake's "Chivalry."

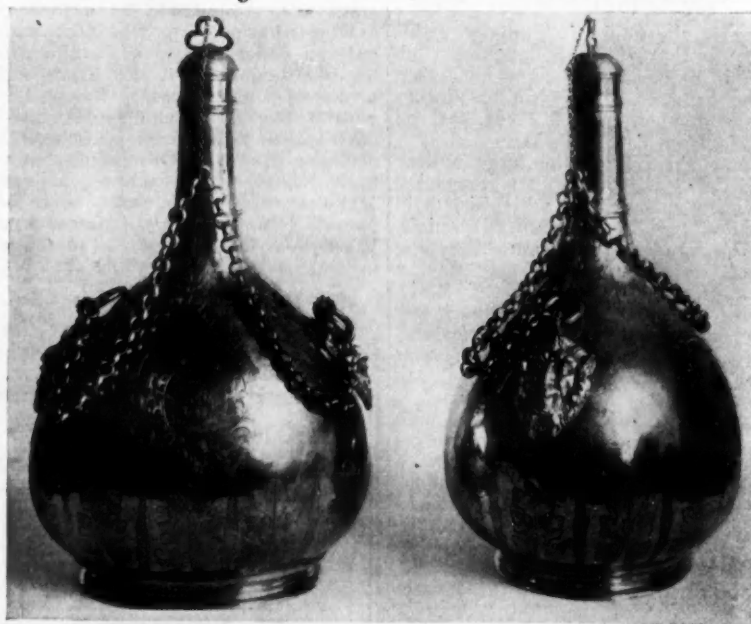
Charles W. Dahlgreen has returned from his trip west, and has gone on a short sketching visit to Brown county, Ind., that favorite haunt of many Chicago artists.

Tom P. Barnett has just concluded two exhibitions, one at the St. Louis Artists' Guild, a feature of which was a musicale given by a string quartette composed of members of the St. Louis Symphony Orchestra. The second exhibition was held at Cape Girardeau, Mo., under the auspices of the local Chapter of the American Federation of Arts.

Daniel Kotz's paintings, which were on exhibit throughout the Middle West during which time five were sold, have just been returned to New York and are now at the studio of his daughter, Eleanor W. Kotz. Mr. Kotz intends to spend part of the summer in Provincetown.

The Reading Public Museum and Art Gallery has acquired "The Green Bottle," a prize painting by Lillian B. Meesser shown at the last exhibition of the Pennsylvania Academy. Charles Morris Young's "At White Horse" has also been acquired by the Reading Museum.

## Treasures of Charles II's Time Shown



## TWO XVIIth CENTURY PILGRIM BOTTLES

These Pilgrim bottles are among objects of art now being shown at the establishment of Mr. J. Nachemson, 13 Old Bond St., W. London.

LONDON—A special feature is being made by Mr. J. Nachemson, 13 Old Bond St., W. of works of art belonging to the XVIth, XVIIth and XVIIIth centuries. Almost every branch of artistic activity proper to these centuries is included in Mr. Nachemson's collection, which is as rich in furniture, pictures and china as in paintings, tapestries, snuff boxes and silver.

An example of the latter is to be

found in the important pair of silver-gilt pilgrim bottles illustrated. They belong to the period of Charles II, and bear the London hall mark of 1686-1687, with the maker's mark, R. C. They are decorated with coats of arms and slender chains, and stand 45 centimetres high. They were exhibited at the Silver Exhibition in St. Petersburg in 1885, and are described in the catalog under No. 105 and 106. Their weight is 200 ounces.



# JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

## PARIS

### LONDON

Easter has brought about a partial cessation of art activities, but with the opening of the Royal Academy next week everything will once more be in its full seasonal swing. Bethnal Green, however, is a London district which finds that it has more time to devote to art at Bank-holiday time than at any other so it fixed the opening of the exhibition at the Bethnal Green Museum for Easter Saturday. This consisted of paintings and drawings by working men, taught at a local institute both as to oil and water color work. Dock hands and house decorators, navvies and porters are among the contributors and their pictures must have been painted in leisure that has been of a very scrappy order, snatched probably at times when the light has been least conducive to good effect. In spite of all the obvious drawbacks attendant on such production, it is surprising what talent has been manifested and what a sense of beauty conveyed. What is lacking in technique has been made up by the gift of imagination, which seems in these workaday artists to manifest itself in ways that suggest vision of no mean order. Manual labor and the artistic impulse are evidently compatible.

The Wembley exhibition opened with a flourish of trumpets this week, but I doubt very much whether many of the thousands of visitors who have flocked there have found much time to devote to the retrospective and contemporary collections of paintings. Art is a side issue in miscellaneous exhibitions which is too often overlooked by the sight-seer, for to give pictures really careful consideration means that the mind must not be distracted by appeals of an incompatible nature. Miles of machinery and avenues of foodstuffs do not conduce to the encouragement of the esthetic faculties. Lord Lascelles has brought together what promises to be a really interesting collection of works of the British school, notably by Richard Wilson, John Copley and the portraitists, such as Raeburn and Reynolds. But this section is as yet unfinished, so that no complete idea of the range covered can be gained. I hear that the

Canadian group, which includes both contemporary and last-century work, is of unusual merit.

The Cavalry Club has paid your American sculptor, Herbert Haseltine, the compliment of commissioning him to carry out the memorial to the members who fell in the World War. He has responded by designing what is as touching a piece of work as any that has been conceived in a similar connection, namely, a statue of a charger, saddled but without his rider. The bronze is superbly modelled and eloquent in its suggestiveness. Sir Edwin Lutyens has been responsible for the base of white, black and grey marbles, carved with festoons of laurel-leaves enclosing the name tablets.

Since the London Group first started, it has lost quite a number of its original exhibitors and gained in their place others whose output has scarcely the same virility. One must not, of course, in reviewing modernist work, look for superficial pleasantness, for to err in this direction would be at once to proclaim oneself a Philistine of the most hopeless order. But on the other hand there seems no reason why so many members of the group should deliberately uglify by means of dingy color and unrhymic line that which nature has made of a pleasing grace. The cult of "pattern" and "arrangement" can lead to a stultifying deadness and this has surely resulted in a quite disproportionately large number of exhibits. The show is redeemed by Walter Sickert's "Old Fool," a human document of real penetration and sympathy; by Roger Fry's subtle landscape "La Siotta," beautifully gradated and composed, and by Frank Dobson's bust of Lopokova, the Russian dancer, each line of which is full of expression and charm.

Students at the Royal College of Art have boldly taken one of the smaller Bond St. galleries for an exhibition of their work. They have shown their good sense by omitting the more academic essays usually displayed on behalf of the budding artist and confined themselves to what has obviously given them the greatest satisfaction to produce. The result has been a show of real vitality and promise, giving as much that is indicative of originality of outlook as that which is purely derivative. Craftsmanship, as well as draughtsmanship, is represented, the metalwork in particular being of merit. —L. G.-S.

### BERLIN

In the Museum of Egyptian Art the works excavated by the Deutsche Orientgesellschaft in Tell Amarna have been newly arranged and set up in suitable rooms. The finds of Tell Amarna form a special and particularly interesting part of Egyptian art. Tell Amarna was the residential place of King Echnaton, generally known under the name of Amenophis IV. He changed his name into Ech-en-aton (disciple of the sun god) when he instituted the cult of the sun god and turned out of his residence the cult of Amon. He was a revolutionary and that is reflected in the art that dates of this period. The sculptured portraits of the king, his wife and his mother are the most important pieces and by far the most popular. They might even be called modern in a certain sense through the fine psychological interpretation, the sensitiveness of the contours, and the nervous tension of the surface. Reliefs depicting scenes from the imperial family life transmit an intimate knowledge of the customs of that time.

A clear and comprehensive arrangement of the results of the excavations in Asia Minor carried through by the German government from 1891 until the outbreak of the war, have been arranged in the Altes Museum. The rocky mountains in the vicinity of the Meander have also been investigated with excellent result, there being preserved places of worship and chapels, which, during the Byzantine period, were adorned with frescoes. The discovery of these paintings has largely enriched our knowledge of the art of that time. In the present exhibition copies and photos of these frescoes are exhibited and give an idea of the development of Byzantine painting. One of these grottoes was, according to a legendary tale, installed by St. Paul himself and is beautifully adorned with a "Transfiguration of Christ" and representations of St. Paul and Mary. A feat of great importance is also the reconstruction of the Apollon temple in Didyma, which was surrounded by 108 columns. —F. T.

### MELBOURNE

"The Pieta" of Hans Memling, bought by Mr. Frank Rinder on behalf of the National Gallery of Melbourne, is now on view. It measures less than a foot in height and about eight inches in width and is dated on the pillar depicted at the side, 1474, and is therefore one of the master's earliest works. The Virgin is shown at the back of the Christ, whom she is supporting on his descent from the cross. In her face is portrayed, without any of that distortion which so often mars a theme of this sort, the profoundest sorrow, while in the background appear the symbols of the passion and small heads of various saints, as well as detached hands, presumably in gestures of derision. The panel was acquired from a private collector in France.

## SARGENT CATALOGS

Thirty-three full-page illustrations

A limited number of these catalogs may be had for \$1.10 each, postpaid. They will undoubtedly prove valuable additions to Art libraries.

## GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue  
(Taxicab Entrance)

New York

### BUFFALO

The eighteenth annual exhibition of selected paintings and small bronzes by American artists at the Albright Art Gallery is the greatest exhibition so far brought to Buffalo. It combines the works of all schools and all periods and the very best output that American art affords. This exhibition marks the twenty-ninth anniversary of Cornelia B. Sage Quinton's connection with the Gallery and she has spent months in assembling it.

In addition to the general exhibition of American paintings and sculpture, there is shown a "Centennial Collection of Canvases," by one of America's famous early painters, William Morris Hunt, of Boston; a group of thirteen works by the late Joseph DeCamp, one of the "Ten American Painters," and a group of notable works by the late Sir James J. Shannon, which the director of the Albright Gallery brought from London for the occasion, and which are to be passed on later to other museums.

The works of Hunt, which number forty-seven, are hung in the north gallery. Seven pictures are lent through the courtesy of the Boston Museum and Mrs. Horatio Nelson Slater also has lent all the works of her father now in her possession. Other members of Mr. Hunt's family, and also many owners of important Hunt pictures, have given valuable assistance. Miss Martha A. S. Shannon, who recently issued a centennial book on the life of William Morris Hunt, has helped to make the collection a success.

The works of Sir James J. Shannon, R. A., have been lent by Lady Shannon, widow of the artist, Mrs. Lewis Hinds, wife of the art critic of London, and Mrs. James Creelman of New York, who has included her own fine portrait by Shannon, and two others of the artist's best works. The paintings number

thirteen and are hung in Gallery XVII.

Sargent's portrait of Homer Saint-Gaudens, now director of the Carnegie Art Institute, and his mother holds the center panel in the large gallery. This work is considered one of the artist's most notable achievements.

One of the other artists represented by groups is Eugene Speicher, of Buffalo, who shows six of the greatest figure studies that he has thus far painted. Three are portraits of Colonel Charles Clifton, president of the Buffalo Fine Arts Academy; Rev. Dr. Samuel Van Vranken Holmes, pastor of Westminster Church; and Mrs. George F. Rand. George Bellows is represented by six works, including "Old Lady in Black," which is lent through the courtesy of Mrs. J. S. Carpenter, of Des Moines. Childe Hassam is represented by two canvases, "Listening to the Oriole" and "The Sun Room."

There are two canvases by Cecilia Beau, perhaps the greatest living pupil of Sargent. They are "Portrait of Ada L. Comstock" (dean of Smith college) and "Portrait of Mrs. Russell Sage." Gari Melchers lent his fine work entitled "The Piper." Frank W. Benson exhibits his "Flock of Birds," which is unusually fine. "Low Tide" and two other pictures are exhibited by Hugh H. Breckenridge, Thomas W. Dewing is represented by "A Duet" and "Lady and Harpsichord," and Edmund C. Tarbell by "Portrait of Mrs. C."

Two landscapes are by Daniel Garber, three works are sent by Samuel Halpert, and two by Maurice Sterne. The spirit of adventure radiates from Rockwell Kent's "Sunlit Valley," lent by Mrs. Harry Payne Whitney. George Luks' character portrait of Otis Skinner is lent by the Phillips Memorial Gallery, as also his "Old Woman with a Bouquet." Two landscapes by Ben Foster, "Alvira" by Giuseppe Trotta, "On the Beach" by Maurice Prendergast and William J. Glackens' "Nude,"

## STENDAHL GALLERIES

LOS ANGELES AND PASADENA

Located in

AMBASSADOR HOTEL and  
MARYLAND HOTEL

Paintings by

ALSON S. CLARK  
JOHN FROST  
ARMIN HANSEN

ROBERT VONNOH  
GUY ROSE  
WILLIAM WENDT

## Frank T. Sabin

Established in 1848

### OLD MASTERS RARE BOOKS

Finest examples of old English and French Colour Prints, Mezzotints, etc., of the 18th Century.  
Choice Paintings by Old Masters.  
Original drawings, illuminated Manuscripts, miniatures, and especially fine and rare books.

172 New Bond Street  
London, W. 1.  
Only Address

## A. L. NICHOLSON

Pictures of  
VALUE and DISTINCTION  
by

### OLD MASTERS

EXPERT ADVICE

4, St. Alban's Place, London, S. W. 1.  
(One minute from Piccadilly Circus)  
Cables: Artson, London



Gothic Tapestry  
in fine condition.  
Size, 11 ft. 9 ins. x 12 ft. 2 ins.

## J. NACHEMSON, 13, OLD BOND STREET: LONDON, W. 1.

(Established 1894)

Specialist in

### XVIth, XVIIth and XVIIIth Century WORKS OF ART

including a large selection of

Continental China, Furniture, Pictures, Miniatures, Gold Boxes  
FINE GOTHIC AND FRENCH XVIIIth CENTURY TAPESTRIES

PRIVATE COLLECTIONS OF MINIATURES, ENAMELS, GOLD  
BOXES, OR SINGLE SPECIMENS PURCHASED FOR CASH



## JOHN LEVY GALLERIES PAINTINGS

NEW YORK  
559 Fifth Avenue

PARIS  
28 Place Vendome

M. A. Newhouse B. M. Newhouse

## Newhouse Galleries ESTABLISHED 1878

### HIGH CLASS PAINTINGS

AMERICAN—FOREIGN

ST. LOUIS, MO.  
4398 Olive Street

## REINHARDT GALLERIES PAINTINGS

730 FIFTH AVENUE NEW YORK CITY  
[Heckscher Building • Fifth Avenue at 57th Street]

## Wildenstein & Co.

HIGH CLASS  
OLD PAINTINGS  
TAPESTRIES  
WORKS OF ART  
Eighteenth Century  
FURNITURE

647 Fifth Avenue - New York  
Paris: 57 Rue La Boetie

MAX WILLIAMS  
Prints - Paintings - Models  
MARINE RELICS  
or the  
Old American Frigate  
Clipper Ship and Whaler  
538 Madison Avenue New York

## Daniel Gallery PAINTINGS by Modern Masters

600 Madison Avenue New York

The Pennsylvania Academy  
of the Fine Arts  
Broad & Cherry Streets, Philadelphia  
Oldest Art School in America  
Instruction in Painting, Sculpture  
and Illustration. Send for Circular.  
ROGER M. RITTASE, Curator

## C. W. KRAUSHAAR ART GALLERIES

680 Fifth Ave. New York

### PAINTINGS . ETCHINGS and BRONZES

by MODERN MASTERS  
American & European Art



## ROYAL ART GALLERY Kleykamp

THE HAGUE — HOLLAND

Announces on June 10th a very  
Important Auction Sale of  
PRIMITIVE PAINTINGS  
and GOTHIC SCULPTURE  
Show days, June 7th, 8th and 9th  
Catalogue on application

PRIMITIVES  
17th Century Dutch Masters  
MODERN DUTCH ART, ETC.  
A. M. BOUWENS  
39 Coenst, The Hague, Holland

a Pennsylvania Academy prize winner,  
are all here.

Paintings entitled "Ninon" and "Portrait" do great credit to Abram Poole, and three of Edward W. Redfield's finest landscapes are shown. Personality and fine sentiment are visible in Lillian Genth's "A Cup of Tea" and also in her "Spanish Girl." "June Morning," a landscape by W. Elmer Schofield, displays atmosphere, understanding and vision. Arthur B. Davies' unusual picture entitled "Death of Siegfried" also is on view. Philip L. Hale and Lillian Westcott Hale both are well represented. Jonas Lie and Nan Watson show two pictures each. Not to be overlooked by any means are the following fine paintings: "Yellow Vase," by Arthur B. Carles; Sidney E. Dickinson's portrait of Edwin W. Dickinson; "Late Afternoon," by Gardner Symons; "The Sonata," by Leon Kroll; "Departing Winter" and "Early Winter," by Paul King; Charles W. Hawthorne's "Portrait of Mrs. Hoyt," of Buffalo; Robert Henri's "Little Girl in Red," Charles Hopkinson's "Dean Briggs, of Harvard, Former President of Radcliffe"; Marjorie Phillips' "Fleeting Shadows"; "Still Life" by Edith Payne Thompson; Everett Bryant's three landscapes, Maud Dreim Bryant's "Orchids and Other Things," "The Artist's Wife" by William M. Paxton, "The Breakfast Tray" by Elizabeth Paxton, "Helen's Garden" by George L. Nelson, William Ritschel's "Sunset Hour" and "South Sea Foam," John Sloan's "Summer Snow" and "Sunlit Peak, Santa Fe Canon," Robert Spencer's two works "Evening" and "A River Town," and "The Vitrine-Musée Carnavalet," by Walter Gay.

Other painters include the well-known names of Folinsbee, Frieske, Fechin, the Carlsens, Davis, Davey, Braught, Bredin, Dufner, Kronberg, Noble, Nordell, Reid, Rungius, Rosenthal, Seyffert, Sterner, Waugh, Young-Hunter, Ufer, Watrous and Wetherill.

Small selected bronzes include works by Paul W. Bartlett, Chester Beach, Edward Berge, A. Stirling Calder, Hunt Diederich, Harriet Frishmuth, Charles Gaffy, Malvina Hoffman, Bonnie MacLeary, Edmond Quinn, Albin Polasek, Frederick Roth, Janet Scudder, Hermon MacNeil and Anna Hyatt Huntington. "Ouch!" by Bonnie MacLeary was previously shown at the National Academy of Design and at the Pennsylvania Academy.

### TORONTO

Fred S. Haines, the new president of the Ontario Society of Artists, and Secretary Robert F. Cagen have been in Pittsburgh and New York recently, selecting paintings for the United States section of the Canadian National Exhibition, in September. No American artists were represented there last year.

The executors of the estate of the late F. M. Bell-Smith are planning extensive exhibits of his work, in various cities of the Dominion, notably Montreal, Ottawa and Winnipeg, so that his work may be more widely distributed through Canada. The exhibitions are to be held in the early autumn.

For two weeks Miss Francis Loring and Miss Florence Wyle, are showing some of their latest work in sculpture at the Woman's Art Association's new galleries. Miss Wyle left last week for Paris. She was the only woman artist on the committee of selection of pictures for the Canadian section of the British Empire Exhibition.

—A. S. Wrenshall.

### EUGENE, ORE.

Thirty-three prints by the late Helen Hyde, whose interpretation of Japanese and Mexican people is distinctive, have been received by the University of Oregon. The prints are the gift of Mrs. Edwin Gillett, of Pasadena, Cal. Helen Hyde was a sister of Mrs. Gillett. The prints will be framed and hung in the Murray Warner Museum. The Museum is now in possession of fifty-two Helen Hyde prints. The Art Institute of Chicago has the memorial collection of her work.

### DETROIT

The Detroit Institute of Arts is holding its tenth annual exhibition of painting by contemporary artists. The predominating type among the 136 works is the decorative, impressionistic composition. There are sixty-one of such pictures. While landscape has been occupying the attention of the American painter this year, the portrait, figure-in-composition and still life subjects are evidently the best. While there are a goodly number of prominent names in the catalogue, there are quite as many who are comparatively unknown.

Eugene Savage's "Expulsion," is here. It won the Clarke prize and the Saltus medal for merit, National Academy of Design, 1923, and the Harris silver medal, of Chicago Art Institute. It is loaned by the City Art Museum, St. Louis, Mo. George Bellows' "Torso, the Red-haired Girl," Frank W. Benson's "Still Life Decoration," Dines Carlsen's "Spanish Brass," Gari Melchers' "Maddonna of the Rappahannock," in which an American mother and child against an American landscape are seen in a mediaeval Gothic frame, are all striking pictures.

Among other notable works are Sargent's portrait of Charles H. Woodbury, Randall Davey's "Girl in Black," Wayman Adams' "Uncle Randolph Jones," George Luks' "The Sulking Boy," Cameron Booth's "Early Mass," Henry McCarter's "Men's Gods," a satirical picture; Gifford Beal's "Spot Light," a picture of the color, life and movement of a circus; Woodbury's marine "The Bow Wave," and John Sloan's "McSorley's Bar," recently acquired by the Institute.

Still other fine canvases are by William Wendt, Gertrude Fiske, John Noble, W. Elmer Schofield, Martha Walter, Eugene Speicher, Cullen Yates, Albert Delmont Smith, Frank Swift Chase, Leon Kroll and A. H. Maurer.

Among the local painters several well-known names will be recognized in this list: Charles E. Waltensperger, Francis Petrus Paulus, Myron Barlow, Julius Rolshoven, Joseph W. Gies, Katherine McEwen, Zoltan Sepeschy, Arthur Marschner, Douglas Arthur Teed, Judson Smith, John P. Wicker, Roy C. Gamble, Iris Andrews Miller, John A. Morse, William Greason and Percy Ives.

In arrangement the exhibit differs somewhat from former years, as gallery 3 is devoted to the painters of the more modern tendencies, and in this gallery will be found a number of new exhibitors. Detroit felt the pull this year of the Internationals of both Pittsburgh and Venice, and yet this is a fairly representative show of American painting.

In the Children's Museum of the Institute an African exhibit is being held through the efforts of Miss Gertrude Gillmore, director. The exhibit includes material from the Congo region and from Liberia. There are splendid examples of wood and ivory carvings of African idols, also their bead work and other examples of handicraft.

Frank Townsend Hutchens is exhibiting some colorful, impressionistic landscapes at the Carper Galleries. Several of his Dutch scenes have an enamel-like quality.

The official laying of the corner-stone of the new Institute of Arts, which took place April 29, has received much publicity. The architectural beauties of the edifice were described by Albert Kahn as Paul Cret, the chief architect, was too modest to make an address.

George G. Booth, patron of the arts and one of the chief supporters of the College of Architecture at the University of Michigan, has offered the college the income from \$20,000 for a traveling fellowship in architecture, open to students or graduates under thirty-one years of age. The winner will be announced before the close of the school year.

The classic collection of the Detroit Institute of Arts was enhanced recently by the arrival from Paris of a IIIrd century Greek torso in marble. Ralph H. Booth, president of the Arts Commission, arranged the purchase.

The management of the Carper Galleries here has recently been taken over by Gordon Beer, of Paignton, England.

### ST. LOUIS

Ivan Summers and Carson Donnell are holding a double exhibition for two weeks at the art department of the Public Library. Mr. Summers, a former St. Louisan, belongs to the Woodstock colony, and his work shows the influence of both the older and the younger groups of artists who paint there. Donnell, who is a young Illinois painter, shows some canvases which, although not fully mature in composition and technique, have good color and movement. Seventy-five canvases comprise the show, which will be replaced May 15 by a display of architectural drawings lent by a New York art concern.

Paintings by Maurice Braun and William R. Leigh are shown at the Shortridge Galleries, 4418 Washington Boulevard, until May 15. There has been a large attendance from the opening date, April 15. Braun's tonal harmonies from Connecticut, and his more colorful landscapes of California, and his portrayals of the rugged beauties of the Ozarks are shown to the number of sixteen. Leigh, who exhibits almost as many pictures, has chosen the Western plains and mountains, and Indians and cowboys for his special province. "Rabbit Hunt," "Hopi Mother," "Sioux Family Escaping," and "A Ring-tailed Gallewampus" are some of his titles.

A fine portrait of Francis Niedererhaus painted by Carl Bohnen has just been delivered. Mr. Bohnen expects to revisit St. Louis soon at which time completion of his portrait of Mr. William Barnicle will be made. He recently painted a portrait of Governor Preus, of Minnesota, to be placed in the Capitol at St. Paul.

M. A. Newhouse & Son have recently received twenty canvases by Carl Krafft which are intended to form an exhibition before their offer for sale. The collection covers a wide range of subject matter. Mr. Krafft's picture in the fall show at the City Art Museum last year has just been placed permanently at the South Shore Country Club, of Chicago.

—Frances M. Batty.

### FLORENCE

The second annual *Fiera d'Arte* for Tuscan artistic production of all kinds is open in the Palace of Art at Florence. It is a large and interesting exhibition of artistic silk, pottery, glass, iron, leather, wood and needle and all other work of the new and ancient industries revived. Although not without banalities, the large collection presents a high level in design and artistic workmanship in the large variety of Tuscan products arranged with a remarkable eye—said to be that of the dramatist, poet and newly reelected deputy for the victorious National party, Sem Benelli.

The Rotunda and all the central rooms of the fair are effectively occupied, as a nucleus and inspiration to all the other arts, by a sizeable exhibition of paintings and sculpture, including works of such well-known painters as Renato Natali, an exhibitor at the Pittsburgh International, and Plinio Nomellini, impressionistic colorist, this year once again on the jury of the Venetian International. Seven remarkably strong and finished portraits are by Giovanni Costetti, whose portrait of another notable exhibitor, Raffaello De Grada, was recently bought at the Roman Biennial for the new Florentine Modern Gallery soon to be opened to the public in the Palazzo Pitti.

—Helen Gerard.

### HARTFORD

The Connecticut Academy's annual exhibition came to a close April 30. The attendance was very good, but the sales have been somewhat disappointing. Among the sales were: "Early Snow" by Albert H. Newton, "White Mantle" by Carl Lawless, "Winter Evening" by Daniel F. Wentworth, "Paradise" by Edith Farest, "Wood Interior" by Helen Giles and "Devonshire, England" by Marie Louise.

Later, the popular prize was given to Nunzio Vayana for "La Colleoni Monument."

—Carl Ringius

## Ehrich Galleries

707 Fifth Ave., New York  
at 55th Street

PAINTINGS  
and  
FURNITURE  
of the Pilgrim Century  
and  
Early Colonial Period  
Arranged by Mrs. Ehrich

## Messrs. PRICE & RUSSELL

AMERICAN PAINTINGS  
TAPESTRIES and  
WORKS OF ART

FERARGIL  
607 FIFTH AVENUE, NEW YORK

## F. KLEINBERGER GALLERIES Inc.

725 Fifth Avenue  
NEW YORK  
9 Rue de l'Echelle  
PARIS

ANCIENT PAINTINGS  
SPECIALTY PRIMITIVES  
of all Schools  
and  
OLD DUTCH MASTERS

## S. G. RAINS

Auctioneer and Appraiser  
576 Fifth Avenue, New York  
Telephone Circle 4781

Estates Appraised  
for Insurance  
Inheritance Tax  
or  
Sold at Public Auction

## N. E. MONTROSS

Works of Art

## MONTROSS GALLERY

550 FIFTH AVE. NEW YORK



# FRENCH & COMPANY

## WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES  
EMBROIDERIES

VELVETS  
FURNITURE

**Frank K. M. Rehn**  
SPECIALIST IN  
**AMERICAN PAINTINGS**  
693 Fifth Ave. Bet. 54th & 55th Sts.  
NEW YORK

**SCHWARTZ GALLERIES**  
517 Madison Avenue  
PAINTINGS  
ETCHINGS  
ENGRAVINGS  
Booklet on request

**JOSEPH BRUMMER**  
Classical, Oriental, Mediaeval  
WORKS OF ART  
43 East Fifty-seventh St., New York  
203 bis Bd. St. Germain, Paris

Studio Founded 1840—in New York since 1907  
**Restoration of Paintings**  
**M. J. ROUGERON**  
94 PARK AVENUE NEW YORK

### Vernay

Old English Furniture—Old  
English Pottery—Old Eng-  
lish Glass—Old English Sil-  
ver—Old English Pewter.  
Original Examples.

New York, 10, 12 E. 45th Street  
London, W. 217 Piccadilly

## Louis Ralston and Son

Ancient and Modern  
PAINTINGS

Fifth Avenue and Forty-Sixth Street  
Four East  
NEW YORK

**DUDENSING**  
Galleries ESTABLISHED 1881

EXHIBITION  
of a Group of  
American Moderns

selected from the  
Recent

**Independents**

May 5th to 31st

45 WEST 44TH STREET  
NEW YORK

## LOS ANGELES

Through the intelligent efforts of three men Los Angeles is being roused from her inert attitude toward municipal art and the artists of her community. Last week Marius de Brabant, president of the Commercial Board of Los Angeles, and E. G. Judah, its managing director, going before the city council to ask for funds to promote art interests in a civic manner, found an alert, responsive coöperator in Boyle Workman, president of the council. From this meeting a recommendation, which received the unanimous vote of the city fathers, was sent to the committee that will prepare the financial budget for the coming fiscal year. It was asked that a fund of \$50,000 be voted for the purchase of sculpture and paintings to be placed in Los Angeles' parks and public buildings. The money will be used chiefly in offering prizes at exhibitions at which California artists compete, purchase prizes of adequate amounts.

The Potboiler Art Center, since its inception a little more than a year ago, has moved four times to gain more space. Its new home is an old firehouse on North Broadway in the center of old Los Angeles. The director is Sigurd Russell.

Emil Jacques, a Flemish painter, is exhibiting figures, marines and landscapes in oil at the Stendahl Galleries in the Ambassador Hotel. His pictures are warmly redolent of race and soil.

Painters and sculptors of Pasadena have been holding an exhibition at Carmelita Gardens, the occasion being Jubilee Week, the anniversary of the city's founding in 1874. The exhibitors were Alton S. Clark, F. Tolles Chamberlain, Benjamin Brown, Franz Bischoff, Edward B. Butler, John Frost, Wallace De Wolf, Joseph Sacks, Jean Mannheim, Guy Rose, F. Carl Smith, Louis Hovey Sharp, Elmer Wachtel, Marian Kavanagh Wachtel, Orrin White, Raymond P. R. Neilson, Katherine Beecher Stetson, Maud Daggett, Mrs. Rufus Spaulding, Mary Coleman Allen, Emma Siboni, Clare Shepherd Shisler, Ada Belle Champlin and others.

Southwest Museum is showing a large collection of Japanese prints, the property of the State University of Kansas, known as the W. B. Thayer memorial collection. It is lent by Mrs. Thayer. In addition an exhibit by the Mask-makers of Southern California, organized by Sigurd Russell, is on view.

Barker Brothers are showing block prints by European artists. The Long Beach City Council has passed an ordinance creating a city art commission and are planning a municipal auditorium to contain an art gallery for monthly exhibits of paintings.

J. Duncan Gleason is showing pictures of ships and other sailing-craft at Los Angeles Museum's print room. The exhibit includes etchings and water colors which preserve the old romance of ships. Helena Dunlap, one of the first women artists to go to Tahiti, is showing a group of decorative pictures at Cannell and Chaffin's. In such pictures as "Native Girl and Half-caste Child" and "Woman of Moorea" she shows not only the changes wrought in the island by the white man but a woman's sympathy for her child-like sisters. The women are not saddened but something, poignant and bewildering, begins to shadow their former sunlit, unquestioning existence. Her pictures have authority and distinction, as well as beauty.

Clyde Forsythe is showing sixteen pictures of the desert at the Biltmore Salon. "Wanderers of the Desert" and "The Pot of Gold" illustrate the lure of the desert for human beings but in "Wonderland" and "When the Desert Wakes" he peoples the scene before him with clouds playing their own drama in the sky and projecting long shadows across the sands.

The foreign block prints at Barker Brothers' are larger than most Americans essay and are executed with surety and freedom. Works by E. V. Schmiedeborg-Blume and Erna Haller have decorative quality of a high order.

The Laguna Beach Art Association's spring show includes pictures by William Wendt, Joseph Kleitsch, Edgar Payne (who sends two scenes of the Riviera), Duncan Gleason, Clarkson Coleman, Theodore Jackman, Anna A. Hills, Louise and Mary Everett, William A. Griffith, Karl Yens, Max Wiczorek, Arthur Hill Guilbert and others.

Mme. Ivy de Verley, whose "Life Masks" were shown at the New York Independent exhibition, is showing masks of Raymond Blathwaite and James McBey at the Southwest Museum.

The spring exhibition known as "Selected Work by Western Painters" will continue throughout May at the Los Angeles Museum.

Douglas Haldane is showing landscapes at Cannell and Chaffin's.

—Elizabeth Bingham.

## SOUTH BEND, IND.

From April 23 to May 10 the Progress Club showed paintings by Sarah Kolb Danner and Carl R. Kraft. Twenty-five pictures by each artist were exhibited.

# WILLIAM MACBETH, Inc.

Spring Exhibition of

## Thirty American Paintings

Opening April 29th

15 East 57th Street

Phone: Plaza 7256

New York City

## CHICAGO

John Neilson, of Milwaukee, is exhibiting recent portraits in the galleries of Newcomb, Macklin & Co. Among the portraits are those of General Charles King, Jane Starr, Mrs. P. R. Sanborn, Mrs. Charles Stoddard, a little "Irish Girl" and the artist's mother.

Mr. and Mrs. Antonin Sterba have moved into their new Spanish studio-home at 917 Edgemere Court, Evanston.

The fourth annual International Exhibition of Water Colors at the Art Institute records sales of pictures to the value of \$9,000. Last year the sales were \$2,500.

The Freeman Company has opened a shop at 806 Fine Arts Building. Paintings by Robert Fardel, a French artist, are on exhibition.

The O'Brien-Jacobus Galleries, 19 East Ohio Street is a venture of two young women interior decorators, who believe they can market the works of Chicago artists resident in the Tree Studio building opposite. The current exhibition includes paintings or sculpture by Fayerweather, Babcock, Salscia Bahne, David Brzin, Nicholas R. Brewer, James Cady Ewell, Gerald A. Frank, Miklos Gaspar, Louis Grell, Oliver Dennett Grover, Indiana Gyerson, Lucie Hartrath, Joseph L. Hempstead, E. Martin Hennings, Ellen A. Holmes, Samuel I. Kennedy, Anna Lynch, Irving Manoir, Harry L. Millhouser, John Warner Norton, Arvid Nyholm, Pauline Palmer, Albin Polasek, Wellington J. Reynolds, Edgar A. Rupprecht, Charles Schroeder, Glen C. Sheffer, Marshall D. Smith, Anna L. Stacey, John F. Stacey, Gordon St. Clair, J. Allen St. John, Thomas Talmadge and Emil R. Zettler. At the opening reception, April 26, fifteen canvases were sold.

Charles Hetherington, who began his career as an artist after the age of sixty, is holding his final exhibition of the year at Newcomb, Macklin & Co.'s Galleries. His exhibition of landscapes is varied by well-painted marines. Mr. and Mrs. Hetherington will sail for Europe in June. He has recently been elected a member of the Palette & Chisel Club.

Elmer A. Forsberg, instructor in the school of the Art Institute, has been appointed consul at Chicago by the government of Finland. He was knighted by the government of Finland last year.

## NASHVILLE

The fifth annual exhibition of Tennessee artists was held at the Carnegie Library under the direction of the Nashville Art Association. Seventy artists were represented by 150 exhibits in oil painting, water colors, pastels, sculpture and work in the arts and crafts. Among the artists represented were L. Pearl Saunders, E. Sophonisba Hergeheimer, Sara Ward Conley, Brantley Smith, Nancy Cox McCormack, Mayna Treanor Avert, Bertha Herbert Porter, Harriet Gates, Cornelius Haukins and Minnie Gattinger.

## ART IN AMERICA

The following important illustrated Articles dealing with PICTURES AND WORKS OF ART IN AMERICAN COLLECTIONS, both Public and Private, have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at two dollars each, except Numbers 51, 158 and 170, which are one dollar each.

American Sheffield Plate, E. Alfred Jones... 170  
Burgundian tapestries in Metropolitan Museum, New York, G. L. Hunter... 57  
Cassone Fronts in American Collections, William Rankin 40, 43, 45, 47, 50, 53, 55, 56  
Chinese stone sculpture at Boston, F. W. Coburn... 103  
Collection of Mr. John C. Johnson of Philadelphia, Roger Fry and F. J. Mather, Jr. 41  
Colonial Silver at Boston, F. J. Mather, Jr. 42  
Mr. Morgan's Byzantine plate and jewelry from Cyprus, O. M. Dalton... 48  
Byzantine enamels in Mr. Pierpont Morgan's Collection, O. M. Dalton, 109, 110, 111, 112, 113

Pictures by Winslow Homer in Metropolitan Museum, New York, Keystone Cox... 50  
Pictures in American private Collections, W. Martin... 67  
Pottery of the hither Orient in the Metropolitan Museum... 78, 82  
Ryder, Albert P., Art of, Roger Fry... 61  
Scipio tapestries now in America, G. L. Hunter... 158  
Sung and Yuan wares in a New York Exhibition, R. L. Hobson... 132  
Trecento pictures in American Collections, Oswald Siren... 68, 69, 71, 73, 75  
Venetian Renaissance busts in the Widener Collection, Philadelphia, Wilhelm Bode... 56  
(WHEN ORDERING PLEASE QUOTE NUMBER)

A Classified List of Articles will be sent on request.

THE BURLINGTON MAGAZINE  
For Connoisseurs. Published the 15th of the Month.—Per copy, \$1.00; by the year, \$9.00.  
LONDON:—17 Old Burlington Street, W. 1.

## P. JACKSON HIGGS

Works of Art

11 East 54th St., New York

PAINTINGS · BRONZES · ROMAN  
AND GREEK EXCAVATIONS · TAPE-  
STRIES · CHINESE PORCELAIN · RARE  
RUGS · OBJETS D'ART

REPRESENTATIVE IN AMERICA OF  
THE BACHSTITZ GALLERY  
of The Hague, Holland

## Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain  
Early Chinese Sculptures and Pottery  
Rare Persian Faience

IN THE GALLERIES OF

Parish-Watson & Co., Inc.  
560 Fifth Avenue New York

## J. BLOCKX FILS

Oil and Water Colors

"The finest in the world—  
Standard of the colormen"

Sole Agents  
Victor Claessens Belgian

CANVAS

in widths from 17 inches to 13 feet 6 inches,  
lengths to 43 yards in one piece.

Imported and Domestic Artist's  
MATERIALS

Schneider & Co., Inc.

2102 Broadway at 73rd Street, New York

## Picture, Studio and Gallery Lighting

The Frink Engineering De-  
partment makes a special  
study of lighting pictures—  
individually or in groups. Its  
services are at your disposal.

## I. P. FRINK, Inc.

24th St. and 10th Ave., New York  
Branches in Principal Cities

## Kennedy & Co.

Important Exhibition

Recent Water Colors

by

**Frank W. Benson, N.A.**

and Rare Trial Proofs

of his

Etchings and Dry Points

693 Fifth Ave., New York

## PLAZA ART AUCTION ROOMS

EDWARD P. O'REILLY, Auctioneer  
5, 7 and 9 East 59th Street New York

## JUST OFF FIFTH AVENUE

Best location in New York for  
the sale of art works by auction

WE solicit the dispersal of col-  
lections or individual art works  
from owners and estates anywhere.  
New York is the ART CENTRE  
OF THE WORLD and our facili-  
ties are unsurpassed.

If you are in the market for art or  
artistic furnishings we invite you  
to call at our galleries or send your  
name for our catalogues.

We give special attention  
to APPRAISALS for  
owners and estates





**ROBERT C. VOSE**

(ESTABLISHED 1841)

**PAINTINGS**

by

**Old and Modern Masters****CARRIG-ROHANE**  
Carved Frames**559 BOYLSTON STREET**  
(Copley Square)  
**BOSTON****LEWIS AND  
SIMMONS****Old Masters  
and  
Art Objects****612 Fifth Avenue**  
**NEW YORK****LONDON—180 New Bond Street**  
**PARIS—16 Rue de la Paix****Charles of London**  
2 West 56th Street  
New York**Durand-Ruel****NEW YORK**  
12 East 57th Street**PARIS**  
16 Rue LaffitteLondon  
Osaka  
PekingKyoto  
Boston  
Shanghai**YAMANAKA & CO.**

680 Fifth Avenue, New York

**WORKS OF ART**  
FROM  
**JAPAN AND CHINA****ARNOLD  
SELIGMANN****Works  
of Art**

23 Place Vendome, Paris

**Arnold Seligmann, Key & Co.**  
Incorporated  
7 West 36th St. New York**PHILADELPHIA**

The third exhibition of sculpture in the open air in the Art Alliance Gardens and Rittenhouse Square is being held in connection with the twenty-seventh annual exhibition of the Philadelphia chapter of the American Institute of Architects and the show of the T-Square Club. The sculpture is full of spirit and movement from the high seriousness of the "Radnor Memorial" and "The Plunger" by R. Tait McKenzie to the drollery of "Pan and Owl" by Paul Fjelde. The most individual note is struck by the planes and composition in "Grey Torso" by Alexander Archipenko which, unfortunately, has been placed to one side in favor of several ordinary pieces. In the garden the goat "Pan" by Dominic D'Imperio, "Desolation" by Olympio Brindesi and "The Dancer" by Emil Fuchs are suggestive of fine feeling. In glazed terra cotta there are three pieces by Thomas Hudson Jones and on the wall are a group of fountain heads by Louis Milione.

In the galleries of the Art Alliance the versatile Florence Tricker has a quaint portrait head "Mike," Trygve Hammer a "Head of a Man" in wood, and Kathleen Wheeler a portrait of "Man o' War." In the manner of terminals Ulric H. Ellerhasen has executed "Pocohontas" and "Confucius" to represent America and Asia. Among the exhibitors are Albin Polasek, Bessie Potter Vonnor, Alexander Portnoff, Edward Berge, Robert Aitken, Evelyn Batchelder and Aurelius Renzetti.

Rittenhouse Square is ideal for sculpture exhibiting and it is to be regretted that only twelve of the seventy-seven pieces are shown there. In the fountain basin are works by Brenda Putnam, Janet Scudder, Beatrice Fenton and Paul Manship. In one of the sward plots is the heroic "Water Sprite" by Leo Lentelli near the sophisticated decoration "Oriente" by Ernest Wise Keyser, and the bronze "Tamed Pegasus" by Edith Howland. On the other side near a group by Malvina Hoffman is a series of three symbols by Anna Coleman Ladd. "The Rising Sun" by Adolf A. Weinman is in the plot facing the fountain.

In the galleries many of the architectural exhibits enter the domain of the graphic arts in the water colors of foreign settings by J. K. Smith, Roy Runke and Nicola D'Ascenzo. Two fine pencil drawings are signed by Paul Cret, "The New Plan for City Hall Plaza, and Parkway, Philadelphia" and "Detroit Institute of Arts." Some beautiful wrought iron from the studio of Samuel Yellin and stained glass and terra cotta by D'Ascenzo are shown.

In the Print Club's prize contest for prints by living American artists, the Charles M. Lea prize of \$50 for etching was won by Richard E. Bishop with "Canada Geese." This is the first time Mr. Bishop ever exhibited. In the competition was the most recent work of Frank W. Benson, Charles E. Heil, H. Devitt Welsh, Lee Sturgis, Frederick Weber, Arthur W. Heintzelman, Joseph Pennell, Troy Kinney, Albert Sterner, Sears Gallagher, Eugene Higgins, Paul Roche, Louis Orr, Emily B. Waite, Katherine Merrill, Alfred Huty, H. M. Brewer, H. R. Beekman, F. Townsend Morgan, Eugene Higgins, Earl Horter, Daniel Garber and A. A. Blum. The jury of award was composed of Mrs. Jasper Yeats Brinton, Mrs. Robert von Moschzisker, Mrs. Andrew Wright Crawford and H. Devitt Welsh. Other prizes, each of \$50, were awarded to Timothy Cole, Rudolph Ruzicka and C. O. Woodbury.

William G. Krieghoff has completed a portrait of Judge John M. Patterson, recently retired from the Court of Common Pleas, No. 1, and as the gift of a group of lawyers of the Bar Association it has been presented to the court in City Hall.

An over mantel by Elizabeth F. Washington has been installed in one of the dormitories of Smith College.

At the Sketch Club is a one-man show of the water colors of M. W. Zimmerman. They range in subject from Canadian sky and landscapes to the figure, always treated as a decoration, always rendered in neat, finished technique.

The twenty-fifth annual exhibition of the Graphic-Sketch Club will open May 18.

The faculty of the Chester Springs summer school of the Pennsylvania Academy of the Fine Arts is announced for this year. Daniel Garber, Joseph H. Pearson and George Oberteuffer will teach drawing and painting, and Albert Laessle, sculpture.

The portrait of Dr. Radcliffe Cheston by Leopold Seyffert, destined for the Chestnut Hill hospital, is now on view at Welsh's Gallery.

—Edward Longstreth.

**RICHMOND, IND.**

"Autumn Spirit," a small landscape by Carl Kraftt, of Chicago, was purchased by the Richmond Art Association from the exhibition of the artists' work recently shown here.

Mrs. Maude Kaufman, Eggemeyer, Richmond painter, is the subject of an article in the February *Revue du Vrai et du Beau Arts et Lettres*, published in Paris, with several reproductions of her paintings. —Esther Griffin White.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****BOSTON**

Original landscape etchings by Chauncey F. Ryder are at the Casson Galleries. Mr. Ryder has an uncommonly expressive feeling for line, and an ability to fill a space with a simple, significant composition. Two or three trees, poetically treated, are sufficient for many of his plates, and houses are kept in due relation with other prominent elements of the scene.

At the Grace Horne Gallery are etchings made in Ireland by Morgan Dennis. At this gallery the alumni of the Massachusetts Normal Art School will hold their exhibition June 6-16. The fiftieth anniversary celebration of the founding of the school is to be held at the same time.

On May 11 at the Museum of Fine Arts Edwin J. Hipkiss gives a talk on a set of architectural panels from XVIIIth century France.

In the Somerville Central Public Library Marguerite S. Pearson is exhibiting throughout the month portraits and other paintings. Her work is uncommon in talent and promise.

Sears Gallagher is showing his etchings during the current fortnight at the gallery of the Guild of Boston artists.

Something agreeably fresh to Boston is to be found at Goodspeed's Print Shop, where Beatrice S. Levy is showing her delicate and decorative aquatints. Often she gets a painter-like quality which compares well with the work of the large number of French artists who are working in this medium.

—E. C. S.

**CONCORD, MASS.**

The awards at the eighth annual exhibition of the Concord Art Association were announced last week. The exhibits were all invited. The painters represented include Zuloaga and Monet. The show opened May 4 and will continue until June 3. Other artists represented are:

Wayman Adams, Albert André, George Bellows, Cecilia Beaux, Ernest L. Blumenschein, Frederick A. Bosley, Mary Cassatt, Victor Charreton, Ethel B. Colver, Nikolai I. Fechin, Nancy M. Ferguson, Gertrude Fiske, Ben Foster, Daniel Garber, Armand Guillaumin, George Harding, George H. Hallowell, Charles W. Hawthorne, Marion C. Hawthorne, Robert Henri, Beatrice How, Felicie W. Howell, Eric Hudson, John C. Johansen, Clarence Johnson, William L. Lathrop, Carl Lawless, Harry Leith-Ross, John Lillie, Catharine W. Morris, H. Dudley Murphy, William M. Paxton, Jane Peterson, Chauncey F. Ryder Eugene F. Savage, Alice Ruggles Sohier, Gardner Symons, Henry O. Tanner, Paulette Van Roekens, Frederick J. Waugh, Evelyn B. Longman Batchelder, Chester Beach, Edward Berge, Joseph L. Boulton, Nanna M. Bryant, Abastenia St. L. Eberle, Daniel C. French, Charles Grafty, Frederic V. Guinzburg, Walker Hancock, Malvina Hoffman, Hazel B. Jackson, C. Paul Jennewein, Isidore Konti, Albert Laessle, Antonia Salemme, Lindsey M. Sterling.

**NEW YORK EXHIBITION CALENDAR**

Ackermann Galleries, 10 East 46th St.—Early American aquatint views, through May.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Leo Sarkadi, to May 15, Frederic exhibition extended to May 15.

Allied Artists of America, 215 West 57th St.—11th annual exhibition, to May 14.

Anderson Galleries, Park Ave. and 59th St.—Paintings by Jerome Blum, to May 17.

Arlington Galleries, 274 Madison Ave.—Water colors by Herbert Tschudy and drawings by Frank Mura.

Art Center, 65-67 East 56th St.—Exhibition of interiors with silver, to May 17; jewelry designs for the Cartier scholarship prize, to May 17; drawings in pastel by Warren A. Newcombe, to May 17; the work of the students of the Ethical Culture School, to May 17; monthly competition of the Pictorial Photographers of America and the work of Henry Hoyt Moore, to May 31.

Association for Culture.—11th annual exhibition, Washington Irving Bldg., 40 Irving Place, to May 31.

Babcock Galleries, 19 East 49th St.—Paintings by Margery Ryerson, to May 17.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

Brooklyn Museum.—Exhibition of paintings recently acquired; American handicraft; water colors by Tissot of the life of Christ.

Civic Club, 14 West 12th St.—Fifty paintings from the recent Independents' show, to May 19.

D. B. Butler & Co., 116 East 57th St.—Architectural, marine and floral paintings, through May.

Daniel Gallery, 600 Madison Ave.—Paintings by Preston Dickinson.

Dudensing Galleries, 45 West 44th St.—Paintings by a selected group of artists from the recent Independents' show, to May 31.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Mary Cassatt.

Ehrich Galleries, 707 Fifth Ave.—Panel portraits in the manner of the XVth century by Renée André, to May 17; special exhibition of old masters, to May 31.

Fearon Galleries, 25 West 45th St.—Loan exhibition of French paintings of the XIX century.

Ferargil Galleries, 607 Fifth Ave.—Selected group of American paintings.

Grand Central Galleries, 6th floor, Grand Central terminal—Portraits in painting and sculpture by American artists, to May 31.

Greenwich Village Theater, Christopher St. and 7th Ave.—Paintings and sculpture by Elizabeth Olds and Emile Siebern.

Holt Gallery, 630 Lexington Ave.—Small paintings by Chauncey F. Ryder, Albert Groll and others.

Kennedy Galleries, 693 Fifth Ave.—Etchings by Louis Orr and portraits by Walter Tittle.

Keppel Galleries, 4 East 39th St.—Etchings and drawings by Albert Besnard.

Kingore Galleries, 668 Fifth Ave.—Portrait of Mrs. Lawrence Copley Thaw by Sidney E. Dickinson.

Knoedler Galleries, 556 Fifth Ave.—XVIII

century prints in color and sporting prints.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Marjorie Phillips, to May 22.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European masters.

Lewis & Simons, 612 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Flower paintings by Maud Mason and tulip table decorations, May 12-20.

Macheth Galleries, 15 East 57th St.—Spring exhibition of thirty American paintings.

Metropolitan Museum, Central Park at 82nd St.—Historical exhibition of etchings; Western embroideries; exhibition of "The Arts of the Book," beginning May 13.

Milch Galleries, 108 West 57th St.—Selected group of American paintings.

Montross Galleries, 550 Fifth Ave.—Special exhibition of paintings by American artists, to May 31.

J. B. Neumann's Print Room, 19 East 57th St.—Etchings by John Marin, to May 12; etchings by Redon, Bressin and Max Weber, beginning May 13.

N. Y. Public Library, 42nd St. and Fifth Ave.—Landscape prints; lithographs and etchings on steinlen; dry-points by Raffalli.

N. Y. School of Fine and applied Art, 80th St. and Broadway—Exhibition of students' work, May 8-12.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—32nd annual exhibition, May 12-21.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Selected American paintings.

Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Drawings by Max Liebermann; paintings by old masters.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Sept. 15.

School of Design and Liberal Arts, 212 West 59th St.—Religious paintings by Oronzo Gaspari; selected work by students, to May 21.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Jacques Seligmann & Co., 705 Fifth Ave.—Paintings and pastels of the XVIII century.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Weyhe Gallery, 794 Lexington Ave.—Woodcuts by F. Masereel, to May 13.

Whitney Studio Club, 10 West 8th St.—Annual exhibition by members, to May 25.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Rockwell Kent; paintings of yacht races by Albert Smith, beginning May 14.

Catherine Lorillard Wolfe Club, 802 Broadway—Water colors and black-and-whites, to May 16.

Howard Young Galleries, 634 Fifth Ave.—Gardens and Venetian scenes, by Emma Ciardi, to May 17.

**Scott & Fowles****ART  
GALLERIES****667 Fifth Avenue**Between 52d and 53d Streets  
**NEW YORK****Jacques Seligmann  
& Fils****57 Rue St. Dominique**

(Ancien Palais Sagan)

**PARIS****Jacques Seligmann & Co.**

INC.

**705 Fifth Avenue**  
**NEW YORK****Verheyden Oil Colors**Made in Provincetown, Mass.  
by FRANCOIS VERHEYDENUsed and endorsed by all  
Prominent Artists**Beware of Imitations****ARTHUR TOOTH & SONS**

ESTABLISHED 1842 LTD.

**High Class Paintings****New York: 709 Fifth Avenue**  
**London: 155 New Bond Street**

Established 1875 Phone Bryant 6739

**Calo Art Galleries****AMERICAN PAINTINGS FOREIGN**

128 West 49th Street

**D. CALO & SONS NEW YORK****EXHIBITION OF  
Rare Americana  
Naval and  
Historical Views****Bonaventure  
Galleries**

536 Madison Avenue, New York

**C. T. LOO & CO.****34 Rue Taitbout . . Paris**  
**559 Fifth Ave. . . New York****Chinese  
Antiques****BRANCHES**  
**SHANGHAI . PEKIN**

Photographers to the National Academy of Design

**Peter A. Juley & Son**

Photographers of Fine Arts  
Since 1896

219 East 39th Street-New York City

Telephone 3499